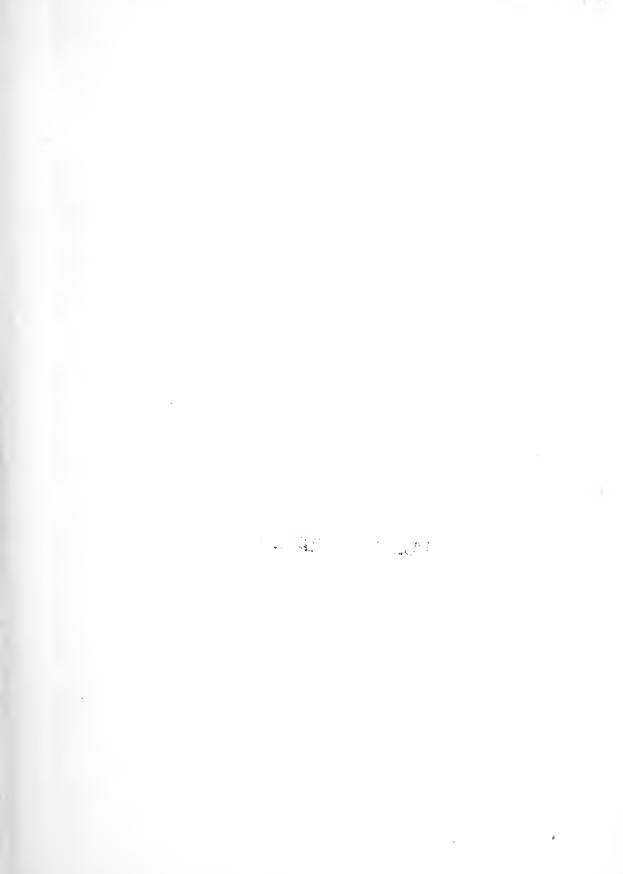
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#### SPEAKING IN PUBLIC

PEECH is not merely the dress, as it is often called, but the very body of thought. It is to the intellect what the muscles are to the principle of physical life. The mind acts and strengthens itself through words. It is a chaos, till defined, organized by language. The attempt to give clear precise utterance to thought is one of the most effectual processes of mental discipline. It is, therefore, no doubtful sign of the growing intelligence of a people, when the power of expression is cultivated extensively for the purpose of acting on multitudes.

WILLIAM ELLERY CHANNING Address on the Present Age. (1841)

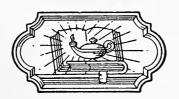
## SPEAKING

# PUBLIC

BY

#### Wayland Maxfield Parrish

Associate Professor of Speech University of Illinois



#### CHARLES SCRIBNER'S SONS

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## TO ALFRED DWIGHT HUSTON Colleague and Friend

(Killed in action on the Cherbourg Peninsula, September 24, 1944) Digitized by the Internet Archive in 2011 with funding from LYRASIS Members and Sloan Foundation

### PREFACE

NEW book treating of the basic principles of public speaking can make little, if any, claim to originality in substance. If the principles here set forth have authority, it is not mine, but Emerson's, Whately's, Bacon's, Cicero's, or Aristotle's. I have built upon the wisdom of the ages, laboring to produce a book that will be, not "up-to-date," but dateless.

In pedagogical method, however, and in the application of principles to modern occasions, there is scope for innovation, and this book has several novel features which teachers will welcome.

Every experienced teacher wishes to get his students to speaking as early in the course as possible, but feels that they cannot speak with much profit until they have learned some basic principles. This conflict I have attempted to harmonize by summarizing the entire content of the subject in an early chapter. When this chapter has been assigned, students may be expected to know how to proceed, and they can begin their speaking at once with adequate criteria to guide them.

Many students want precise precepts for constructing a speech, and are troubled by the often unavoidable vaguenesses and contradictions which inhere in rhetorical theory. For them I have summarized each chapter in a series of test questions to be applied to their speeches. These are cumulated in a complete Test Chart in the Appendix. The chart may be used in whatever way, and to whatever extent, student and teacher wish, but I recommend it as a device to tighten the entire discipline of speechmaking.

The arrangement of the chapters is what seems to me to be

pedagogically best, with first emphasis on having something worthy to say, and with delivery assigned to a somewhat minor place in the middle of the course. My assumption is that the player had better swing a few times and concentrate on hitting the ball before he tries to perfect his stance. But, of course, those who prefer a different order are free to follow it.

This book is written to be comprehended by freshmen and sophomores. I have therefore carefully avoided the technical vocabularies of phonetics, physiology, psychology, education, and semantics. If this involves some risk of occasional inexactness, I am quite willing to take that risk for the greater gain in clarity and simplicity. A student understands when told to open his jaw; when told to depress the mandible and widen the bilabial orifice, he is driven in bewilderment to a physiological dictionary—or to despair. What these disciplines have to teach us I have not, however, neglected, though I think it is less than we sometimes suppose who have a conceit in our scientific terminologies.

The methods here set forth have been evolved from thirty years' experience in teaching, the later years in a course at Illinois which now attracts as many as two thousand students in a year. I have benefited also from the suggestions and criticisms of many colleagues of various backgrounds and experience. That I have sought guidance from the best orators and rhetoricians of all times will be apparent throughout the ensuing chapters.

Of recent and present colleagues I acknowledge gratefully the help of Dorothy Anderson, Robert Sandberg, Jusdon Crandell, Otto Dieter, Olive Goldman, and Mary Graham. I am especially indebted to Richard and Tessy Murphy and Marie Hochmuth for contributions so valuable as to entitle them to be ranked as collaborators. My debt to Mr. Murphy is even heavier for his freely contributed appendix on conference and parliamentary law.

I am deeply indebted also to Thomas J. B. Walsh, of Charles

Scribner's Sons, for gathering from many teachers their opinions as to what should go into a basic book on public speaking, and for careful policing of my manuscript. I should never have got to the preface-writing stage of this book had it not been for his sympathetic encouragement—or shall I say, prodding.

W. M. PARRISH

July 15, 1946 Urbana, Illinois



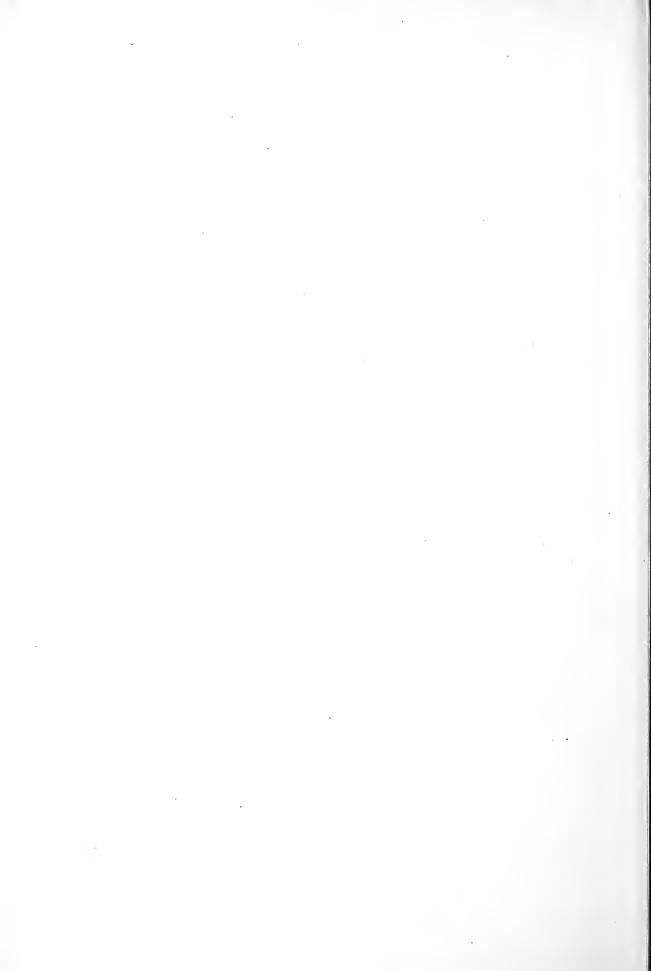
#### CONTENTS

		PAGE
Preface		vii
I.	INTRODUCTION	I
II.	STANDARDS	12
III.	OCCASIONS  Speech at the Atlanta Exposition, Booker T.  Washington	38
IV.	SUBJECTS  The Puritan Principle: Liberty under the Law, George William Curtis	62
V.	CONTENT  The Injustice of the Parole System, Roberta Baldwin	88
VI.	ANALYSIS  What of Free Enterprise?, William G. Carleton	106
VII.	ARRANGEMENT  Publicity is Such Interesting Work, Charles E. Flynn	144
VIII.	DELIVERY	183
IX.	VOICE	210
Χ.	PRONUNCIATION	234

#### xii CONTENTS

XI. ELOCUTION  The Meaning of Victory, Harry S. Truman The Mission of Higher Education, William Jame The Modern Riddle Educated Leadership, George William Curtis Education in a Democracy, Wendell Phillips	<i></i>
XII. INTEREST  Can We Afford Nationalism?, Rupert Hugher and Lewis Browne	
XIII. EXPOSITION	. 308
XIV. PERSUASION  A Bill for Permanent Registration of Voters, T. V. Smith	· 343
XV. STYLE Progress, Richard G. Nye	· <b>3</b> 83
Appendix I. Conference, Forum, and Parliamentary Procedure	. 405
Appendix II. Test Chart	• 444
Appendix III. Schedule of Assignments	. 450
Index	. 457

#### SPEAKING IN PUBLIC



## INTRODUCTION

CHAPTER ONE

We human beings are a talking breed, and will remain so until the end of the day—and far into the night. "In the beginning was the word"—yes, in the beginning, and in the middle, and at the end. The word remains, as witness Hitler and Mussolini; and the word abides, as witness Churchill and Roosevelt. "Men of the word" are now become, if indeed they were not always so, the men of the world.

T. V. Smith The Gavel, November, 1943

#### You have to make a speech!

YOU have been asked to address a student rally, or a young people's society, or a Y.M.C.A. assembly. You are expected to talk for twenty minutes. You wonder what you can find to say that will fill such an endless space of time. What shall you talk about? Where can you find anything of interest to such an audience? You are sure you can't be eloquent. You don't want to be. You wonder if they will expect you to be funny.

Or perhaps you have no immediate speech to make, but you are going into business, or the ministry, or law, and you know that the road to success lies through proficiency in speech. You know that you will not get far in your life work unless you can impress your ideas on others. You know you will have many opportunities to speak. Doctors, engineers, housewives, and salesgirls all may find themselves in situations where they must address their fellow-workers or fellow-citizens. You know, and perhaps you fear, that such obligations will some day confront you. You want to be ready to meet them. How can you be prepared?

#### 2 INTRODUCTION

How does one find a subject for a speech? How does one find things to say? and where? You have heard speakers who floundered miserably and sat down in confusion. You have heard others who spoke fluently, like a running stream—and as endlessly and monotonously. And still others who said neatly and forcefully just what needed to be said, and sat down amid nods of approval from their hearers. How does one acquire the ability to speak well? Is it a gift?

Perhaps you are one of those who have long wanted to be able to speak in public, but have never had the courage to get on your feet when opportunity offered. You have been afraid the attempt to speak would end only in your own discomfiture and embarrassment. Perhaps you have tried once or twice to speak your mind in public and have only, so you feel, made yourself ridiculous. Perhaps on such occasions you are attacked by strange nervous tremors so that your knees turn to water, and your tongue cleaves to the roof of your mouth. For this reason you have shunned further attempts at speaking, but now you have got up enough courage to join a class in public speaking, or have been pushed into one, and you are looking forward with dread and uncertainty to your first speech. What, you wonder, can be done for you?

Can any one learn to speak his mind with ease and simplicity, and, when occasion demands, with power and brilliance? Is there some special equipment that an effective speaker must have? Must he have an unusual endowment in voice and presence? Or is it voice and presence that make a speaker effective? Must he have an unusual vocabulary? Or is it "personality" that makes him effective? Are there certain "tricks of the trade" that he can learn in six easy lessons by mail? Or is proficiency acquired only by long experience in speaking?

Or let us suppose that you are able to speak with fluency and ease, and that you really enjoy the experience, but are aware that your speaking is not very effective. You are moved by the example of men who have won fame and distinction through

their power of speech, and you wonder if you too cannot achieve distinction by capitalizing your skill in speaking. Are there rules or laws of good speaking to be learned as one learns the laws of chemistry, or of economics?

But whatever your earlier experiences or present needs, you wish to be able to speak well in the presence of others. What can be done for you?

Your Problems Are Not Unique.-For the present, and to begin with, the most reassuring thing to be said, whatever your problem, is that you have lots of company. That doesn't seem reassuring? That doesn't give you any comfort? Well, it should.

All of these problems that trouble you are being faced by thousands of other students. All of them have been faced by millions, literally millions, of students in times past. Thousands of presentday students are enrolled in speech classes. Millions in the past have sought instruction in speaking well. The situation you face is in no sense new, in no sense unique. What countless thousands of others have done, and are doing, it is likely that you, too, can do.

And many thousands in the past, including many of the best minds in the history of the race, have considered the problem of how to make a good speech. Their experience is available to us. We can learn from what they have learned. The trail you are to follow has been well marked by those who have gone before. So, to repeat, the most reassuring thing to be said to you as you confront the task of speech-making is, You have lots of company.

Present-Day Speaking.—Where are speeches being made today, and by whom? What kind of people compose the audiences that modern speakers face, and whom we must be prepared to face? Certainly the quantity of public speaking today is truly amazing, and its variety infinite.

Let us notice the speech-making reported in one day's news of

a typical small university community: The president of the university is scheduled to address a Founders Day banquet. A visiting economist is to lecture on economic recovery. A visiting doctor is to lecture on psychiatry. A professor of economics addresses the Accountancy Club. Student Senate members meet to debate a reorganization of that body. A professor of English is to give a book review at a meeting of the Campus Mothers Club. Two local lawyers make pleas at a local murder trial. A woman from the State Department of Public Health begins a series of lectures on social hygiene. The dean of women is scheduled to speak at five dinners during the week. A local woman's club will hear an army major talk on flag etiquette. A series of special lectures has been arranged for visiting operators of water treatment plants. The chief of the State's Natural History Survey will talk to the Wild Life Club. A meeting of milk-plant operators is to hear an address by a professor of dairy husbandry. Members of the Marketing Club will hear an advertising authority from a neighboring city talk on "The Function of Business Paper Advertising." A local professor gives a public lecture on the use of X-rays in engineering. The German Club celebrates its fortieth anniversary with a round of speeches. The honorary classics fraternity hears an address on "Folklore of the Ancient Greeks." Physical education students hear a lecture on handicrafts. A state official addresses the Family Welfare Society. The director of public health speaks before the city council on the need for purifying the city's water supply. The local chapter of the American Association of University Women meet to hear an address by their state president. A poet's sister gives an address on the poet's life and work. And in addition there are meetings of the Young Democrats, the American Society of Mechanical Engineers, the Ecology Club, Blue Feathers, Gold Feathers, the Railroad Club, and Scabbard and Blade, at all of which some one is to talk.

These are the meetings listed in one issue of the university daily. Doubtless the reporters missed a great many others. And of course this list does not include the hundreds of classroom

5

lectures, and the many dozens of speeches given in public-speaking classes.

But isn't this university town exceptional? Is this sort of thing going on in other communities? Drop into a hotel at noon time in almost any city or town in the country, and if there is a banquet-room you are almost certain to find a luncheon in progress, after which there will be speaking. Come back in the evening and you will very likely find a banquet in progress, after which there will be more speaking. Who are these groups? Perhaps the local Chamber of Commerce, or the Retailers Association, or the League of Women Voters, or the Rotary Club. Perhaps a convention of visiting firemen, or engineers, or farm advisers, or lumber dealers. Whatever the group, or whatever its purpose, it must have speeches delivered to it. In a city of some size it would be quite possible for a person with sufficient endurance to attend a different luncheon meeting each day of the week-a service club, a business club, a civic club, a political club, a church club, a discussion club-hearing one or more speeches at each, and then round out the week by hearing three sermons on Sunday. And if his appetite for speeches was still not satisfied, he could easily locate some kind of meeting every evening, and probably close each day by listening to a radio address!

Speaking of this kind—before meetings and conventions—probably exceeds in quantity even the floods of utterance poured forth in legislative assemblies, law courts, and religious services; and it is on such occasions that many of you will have your chief opportunities to speak. As you attend note the speakers' methods. You may learn a good deal about the nature of modern speaking, how audiences behave, and the kinds of subjects being discussed. As to *method*, however, you may learn less of what to do than what to avoid, for most of those who speak at such gatherings have not had adequate training in public speaking, if indeed they have had any. The best of them have some fund of information, opinion, or wit to share with their fellow-citizens. The worst speak merely to exploit themselves, or because they were drafted

to make up a program. Many of them ramble aimlessly, and many merely read a prepared essay.

Learn from the Past.—There are others from whom you can get more helpful guidance. These are the great speakers of the past. While we can no longer hear the voices of Webster and Lincoln, Ingersoll and Wendell Phillips, we can examine their printed speeches and study their arrangement and style and their techniques of persuasion. Though the voices of Chatham, Burke, Fox, and others of that great period of British eloquence have long been silent, their speeches are available for study. Some of them have recorded their experiences in speech-making, and their theories about it. We have also the reports of many who heard them.

And we have something more. We have the discoveries and observations that many thousands of teachers have made concerning the art of speech-making. Of these, one of the best is one of the oldest-the Greek philosopher, Aristotle. As he studied the speech-makers of his day, he came to see that what they had to do in order to succeed was to discover in every case the available means of persuasion. Isn't that exactly what you have to do when you wish to induce your fellow citizens to elect Wintergreen president, or get fraternity brothers to ease freshmen regulations, or make church members contribute to the China Relief Fund?

Aristotle found also that the means of persuasion were of three kinds. He found that they might rise from the speaker himself -from his personality, his ability to make his audience like and trust him. Or they might arise from the speaker's reasoning, his logic, his arguments. Or they might arise from his skill in arousing the proper emotions in his audience. Doubtless you have heard speakers who succeeded through each of these means, or by a combination of them.

The fact that Aristotle's principles and teachings are still valid today indicates that, since human nature remains relatively constant, the fundamentals of speech-making remain constant too.

His teachings have been echoed and reworked by many teachers since his time, but little that is new has been added to them.

So while we shall make use in the ensuing pages of what has been learned by the great orators, teachers, and students of the past, you will not be troubled by fundamental conflicts of theory. The agreements among writers on public speaking far outnumber the disagreements. All the tricks of the trade have been practiced for ages; its basic principles are the same yesterday, today, and tomorrow.

These principles are known, and can be learned by any student of average intelligence. Once learned, they need only be practiced, and at least a moderate skill in speaking can surely be attained.

Take comfort, then, as you rise to make your speech. Be assured that you are not alone. Thousands of fellow students stand with you. Webster and Lincoln and Demosthenes support you. And Cicero and Aristotle are available to give you advice.

#### **EXERCISES**

- 1. Make a list of the speeches announced in one day's issue of your daily paper. Who are the speakers? What qualifications do they seem to have? What are the subjects discussed? Who comprise the audiences?
- 2. Analyze several speeches that you have heard recently, or which you have seen reported in the daily papers, or read in Vital Speeches of the Day, and answer the following questions about each of them:
  - A. Why was the speech given? Did the speaker summon an audience, or did some audience or organization summon a speaker to address it?
  - B. What were the speaker's qualifications as a speaker? So far as you can tell, was he called upon because he was known to be an excellent speaker, because he was in the public eye and people wanted to hear him, or because he had special knowledge of some subject the audience wanted to hear discussed?

- C. What was the object of his speech? To inform the audience of things they didn't know? To explain things they didn't understand? To prove the truth of a proposition? To strengthen some existing belief? To defend some man, or institution or policy? To create a more favorable attitude toward it? To create good will? To correct some misapprehension? To impress with a deeper realization of some truth? To move to action? To arouse the audience's emotions? To advertise himself?
- D. What was the nature of the speaker's subject? Was it something worth talking about—something of concern to the audience? Was it chosen because of the speaker's unique fitness to discuss it, or because the audience wanted to hear it discussed? Can you find any speeches that merely retail the speaker's personal preferences, prejudices, or experiences?
- E. Can you draw any conclusions concerning the nature of public speaking today?
- 3. Here is a list of some of the important works on public speaking which ought to be available in any good college library. Some are very old, and some very new, but whatever their age the principles and methods presented in them are astonishingly similar. Choose one old work and one new one, and make a detailed comparison of the two as to their content and method.
  - 1. Aristotle's Rhetoric. About 330 B.C.
  - 2. Cicero's De Oratore. About 54 B.C.
  - 3. Quintilian's Institutio Oratoria. About 88 A.D.
  - 4. Saint Augustine, De Doctrina Christiana, Book IV. About 400 A.D.
  - 5. Thomas Wilson, Arte of Rhetorique. 1553.
  - 6. Francis Bacon, Advancement of Learning, Book VI. 1605.
  - 7. George Campbell, Philosophy of Rhetoric. 1776.
  - 8. Hugh Blair, Lectures on Rhetoric and Belles Lettres, 25-34. 1783.
  - 9. Richard Whately, Elements of Rhetoric, 1828.
  - 10. Ralph Waldo Emerson, "Eloquence," in Society and Solitude. 1847.
  - 11. Henry Ward Beecher, Yale Lectures on Preaching. 1872.
  - 12. Arthur Edward Phillips, Effective Speaking. 1908.

- 13. James Albert Winans, Public Speaking. 1915. Speech-Making. 1938.
- 14. William P. Sandford and W. Hayes Yeager, Principles of Effective Speaking. 1928.
- 15. Francis P. Donnelly, Persuasive Speech. 1931.
- 16. Alan H. Monroe, Principles and Types of Speech. 1935.
- 17. Lew Sarrett and William T. Foster, Basic Principles of Speech. 1936.
- 18. Haldor B. Gislason, The Art of Effective Speaking. 1934.
- 19. William N. Brigance and Ray K. Immel, Speechmaking. 1938.
- 20. Lionel Crocker, Public Speaking for College Students. 1941.
- 21. Robert T. Oliver, The Psychology of Persuasive Speech. 1942.
- 4. The speech that follows was prepared and delivered by a university senior. It is a simple, but effective treatment of a very difficult subject-one that few students can handle without making themselves seem offensively superior. The speaker was quiet, sincere, unaffected, modest, and genuinely persuasive. Study her method.

#### THE MEANING OF CULTURE

#### ELIZABETH WHITING

A BOY once told me that I was "goo-ey" with culture!

Of course the description made me squirm, in spite of the fact that I knew he was unjust. You see, I was the kind of person who went to the library occasionally, who listened to some concerts and lectures, who read the front pages of newspapers; and I was definitely not the "jazzy" type.

But this boy was a typical college student. He didn't want a girl to be studious, thoughtful, the least bit superior or interested in the "finer things." Had I tried to tell him that culture can make people delightful, he would have laughed.

His attitude is like that of many adults and children, especially, of all places, on a university campus. If you listen to the Philharmonic Saturday night you're considered terribly queer, or awfully affected. If you read a classic for your own pleasure, you are considered quite crazy. Is culture really so distasteful? It is, yes, because the common conception is distorted and cloudy. The true meaning of culture has been obscured by popular misconceptions and prejudices.

The reasons for this are plausible. In the first place there have always been "pretenders" to culture, sickening, hypocritical people who go about with their noses in the air, talking in lavish terms, raving about the wonderful treasures of the mind and soul. We meet them in life, and in fiction, too. Molière laughed at them in his plays, Les Femmes Savantes and Les Précieuses Ridicules. Gilbert and Sullivan made fun of the "arty" Oscar Wilde in Patience. And drama often uses the stock character of the fat aristocratic lady with a lorgnette who gushes about the passionate beauty of the "Liebestod."

We hate these people because of their obnoxious affectation. We unfortunately associate them with culture; and, since we have a horror of being like them, we avoid any signs of appreciation, interest, and refinement.

Another reason why the meaning of culture has taken on a bad connotation is that if we don't have it and others do, we feel uncomfortably inferior. We dislike a Mr. Jones's conversation, intelligent and enthusiastic, to avoid hurting our self-esteem. Furthermore, we tend to connect culture with the past-with dusty classics and pedantic teachers. Lastly, we have developed an aversion, a "negative reaction," because culture has been unwisely pushed at us. Down from the cold height of authority comes the constant advice, "Take advantage of these fine opportunities," "Be cultured." But like children who are told to act like little gentlemen and little ladies, we're naturally prejudiced. These, then, are the various reasons why our conception of culture has been spoiled and why the very expression, "appreciation of the finer things," is ridiculed.

And yet, if only we stop to think, to look clearly, we can see and understand the real meaning of culture. Instead of the cling-

ing, covering vines of affectation, hypocrisy, abnormality, and dullness we can see the solid structure of artistic enjoyment, refinement, good taste, gentility, and knowledge. Culture is the development and attitude of a mind appreciative and receptive of truth and beauty. It is a quiet quality, not gushing. It is sincere, not artificial. And whether a cultured person is communicative or reticent his whole personality is enhanced by it.

If we realize the meaning and value of culture we can easily start acquiring it. It's virtually free-in the libraries, on the radio, and of course at a liberal arts college. Art is not for art's sake; it is for yours and mine. I don't talk about it because it is good for you, or because it is something which you should have; rather I recommend it simply because it will make you happy. A man who loves Beethoven's Fifth is much happier than a man who, not taking time to listen for Beethoven's message and music, keeps following the fleeting popular ditties. One who reads Shakespearean comedies can have much more fun with his sense of humor than he can by pursuing only the comic strips. And he who is familiar with the basic truths and universal characters in Plato, Dante, Tolstoy, Dickens and all the others, will be much more able to understand his neighbor than he will if he meets him only over the bridge table.

Culture for bacteria is a medium of growth; culture for people is also a medium of growth, but it supplies luxuries to the mind which cannot be eaten up in a minute.

You go to Switzerland and bring back a carved music box. Its tune makes you happy. Its beautiful craftsmanship makes you familiar with and appreciative of perfection. Its mere presence keeps alive your memory of the little mountain country and its courageous citizens. You have something that will always belong to you and contribute to your pleasure and vision. And in experiencing or acquiring culture, you likewise go out of yourself into a past age, a distant country, a different character, or a new truth. Then when you return to yourself you have something permanent that can make you happy, sympathetic, and richer.

## STANDARDS

CHAPTER TWO

So let Rhetoric be defined as the faculty of discovering in the particular case what are the available means of persuasion.

Aristotle, Rhetoric, I, ii

AT the outset we must get clearly in mind what we are aiming at. We wish to make speeches. Good speeches. How are we to know a good speech when we hear one? How are we to decide whether a given speech is good, bad, or indifferent? What are the standards by which an address is to be judged? Only when we have a clear view of these standards can we proceed to discuss the method of preparing speeches.

To begin with we must try to get rid of some false impressions.

Excellence Is Not Proved by Success.—The proper function of a speech is to influence a given audience to some conclusion. Its purpose is to accomplish some change in the audience's understanding, attitude, or feeling, or to move it to action. And just here we are likely to make a mistake. We are likely to assume that a speech's excellence is to be judged by its success in accomplishing its purpose. If it succeeds, we say, of course it must be good. And if it fails, of course it is a poor speech. Results count.

But this conclusion is a bit too hasty. We don't say a baseball pitcher is a failure when he pitches a two-hit game, and yet loses. And if he allows fifteen runs and still manages to win, we don't therefore declare him a success. A great deal depends upon the kind of opposition he faces. And so with a speaker. When a hungry group of fraternity men are milling around waiting for the dinner bell, a very feeble announcement that the meal is ready will move them toward the dining room. But it might take

a great deal of skill in speaking to move them toward a lecture on art or philosophy. If we look through the history of public speaking, we find that many of the best speeches of our best orators have failed to achieve their objectives. Demosthenes's thunderous Philippics did not at first move the Athenians to march against Philip. Burke's speech on conciliation with the American colonies did not persuade the British Parliament to adopt a more conciliatory policy, and the colonies were lost. Lincoln's justly admired debates with Douglas did not persuade the voters of Illinois to send him to the Senate. Many of the best speeches have been made in lost causes, for it is often a lost cause that stimulates a speaker to his best effort.

Let us not assume, then, that a speech that is heartily applauded by the class that hears it is necessarily a good speech. The class may be too easily pleased. Or they may have agreed whole-heartedly with the speaker before he began. No, we must turn elsewhere for a standard of good speaking, and we find a helpful hint in Aristotle. He defined rhetoric, you will remember, as the faculty of finding in every case the available means of persuasion. The good speaker is the one who finds and uses everything that could possibly help him to accomplish his purpose. He may not succeed, but he does all that can be done to achieve success. Failure, if it comes, does not come through any fault of his. He makes a speech that ought to succeed. Circumstances may be against him. The audience may be prejudiced. They may be impervious to reason. Their votes may have been bought up in advance. But if he does all that any one could do in the given case, he has made a good speech.

A Speech Is Not an Essay.—It is sometimes supposed that a speech is merely a spoken essay—"an essay standing on its hind legs." But the fact that it is to be spoken requires that it be "speakable," and most essays do not speak well. They are often too cold and bloodless, or too impersonal, or too neglectful of the reader's interests. The style may be involved, or formal, or

whimsical. A speech will be conditioned by the speaker's personality, by his relationship to his audience and his material, by his mood and purpose as he stands before them, and by the response they make to him. It is something more than a collection of thoughts, no matter how clearly expressed. It is more simple and more vital than an essay because from its very nature it must be instantly intelligible and effective. An essay may be reread, in whole or in part. But a speech is heard once only, and its entire effect depends upon that one hearing.

A Speech Is Not a Summary.—Third, a speech is not merely a rehash of a magazine article. Its materials may be drawn from a magazine article, but they must be modified and reworked for speech purposes, amplified by the addition of other materials, personalized to conform to your personality, and adapted to your audience. What you get from others you must translate into your own terms. As a speaker you are not merely a channel through which some writer's thought flows to your audience. You are not a jobber of other people's ideas, but rather a processor. The author of the magazine article is probably an authority on his subject. But you do not become an authority on it merely by appropriating his thoughts. And every speaker *ought* to be in some degree an authority on what he gives his audience.

A Speech Is Not a Mere Report.—Fourth, a speech is not a mere recital of facts gathered from reading or observation. A report may demand some skill in digesting and arranging materials, and of course it demands clarity in expression. But effective speech-making demands a good deal more. You do not satisfy these demands by merely reporting to the class what you have learned about your subject. There are, of course, many reports that pass as speeches. The President regularly reports to the Congress on the state of the nation. But generally he makes more than a report. He injects his own personality into what he says, and includes a plea for action. He ignores some matters, and

chooses to emphasize others that he thinks important. And so his report becomes a speech.

This is not to say that oral reports are out of place in a public meeting, or that they do not need to be carefully prepared. But generally a mere report of factual data gains little, if anything, by being spoken. Often it is more effective if printed for private reading.

A Speech Is Not a Recitation.—Fifth, a good speech is not merely a good recitation. That is, the recitation on the causes of the Civil War which pleases your history teacher, or the recital of the plot of Macbeth that wins you an "A" in Shakespeare class, will not satisfy the requirements for a speech. In a recitation you look questioningly to the instructor for approval of what you have said. In a speech you tell your audience with authority what you know better than they. You are not expected to show your individuality in a recitation, but you should show it in a speech. Your object in a conventional recitation is merely to prove to your instructor that you know what you were supposed to learn. It is addressed to the instructor, and it is intended not to inform him, still less to move him, but merely to demonstrate that you have done the assignment. A speech has other purposes.

Good Speaking Is Not Self-Exploitation.—Sixth, a speech should not be merely an instrument for exploiting the speaker. If it leaves the audience glowing with admiration of the speaker's talents, it was probably a very bad speech. It is a mistaken notion that a speaker to be successful should make his audience marvel at his cleverness, his profundity, his eloquence, or his technique. If they are lost in admiration of his bearing, action, voice, or emotional power, they are lost indeed so far as the proper function of the speech is concerned. A speech's purpose is to obtain some specific reaction to what is said. If the hearers are completely absorbed in that purpose they may forget that the speaker exists. He is merely an instrument. His function is to move the

audience to some action or belief or understanding. It is often, if not always, true that he can best accomplish this purpose by making the audience forget him.

If the congregation crowd around the preacher after church, tell him what a fine man he is, how they admire his sermon, and how much they like to listen to his voice, he had better beware. He is probably a failure as a preacher, though he may get his salary raised. He has preached a good sermon when the congregation go away feeling guilty for sins committed, or wishing to be more tolerant of their neighbors, or more determined to lead better lives. Shakespeare in Julius Cæsar wrote a good speech for Marc Antony. In the beginning the audience pitied Antony for his sorrow, but in the end they rushed off to avenge Cæsar's murder-which is what Antony wanted them to do. Among successful speakers there have been unique personalities, like Lincoln, who attracted attention by his idiosyncrasies, or like Webster, who was admired for his magnificent presence and his flowing eloquence. But when Lincoln debated with Douglas, or when Webster replied to Hayne, the audience soon forgot the peculiarities of the speaker, and they remembered his message.

In any speech it is the issue that must take first importance. We must recognize, however, that sometimes, as in political campaign speeches, the issue is the man.

Do not, then, expect to satisfy the requirements for a speech by merely reading aloud an essay, summarizing a magazine article, reporting data gathered on your subject, making a recitation, or exploiting yourself.

This brings us again to the question, What is a good speech? If it is one that employs all the available resources, what are the resources open to a speaker? What means can he employ to win his objective?

These means or objectives will now be briefly defined, and each will be amplified in one of the chapters that follow. We shall consider first the means by which a speaker gains mastery of his material and adapts it to the speech occasion.

#### MASTERY AND ADAPTATION OF MATERIAL

1. A Good Speech Must Be Adapted to the Occasion.—Look back over the speeches mentioned in the first chapter. In most instances an audience gathered to hear a certain speaker, and the speaker came to address a particular audience. A good speech could result only when the speaker adapted his remarks to the group before him and to the circumstances under which they met. Sentiments suited to one audience may not do at all before another one. Imagine Washington's Farewell Address delivered before a football rally in 1946! A speech is integral with the occasion on which it is delivered. It can be properly judged only as a part of the whole situation. Its subject, its content, its plan, its method, its delivery—all are conditioned by the occasion, that is, by the surroundings amid which the speech is given, and by the nature of the audience.

This means that your first task is to discover the kind of audience you will face. You must consider their social, economic, and intellectual level, their tastes, desires, motives, past experiences and present mood. Until you know these things you cannot even begin to prepare to address them.

You must take into account also their attitude toward you. Are they acquainted with you, or must you introduce yourself? Will they be friendly toward you, or must you win their good will? Do they recognize you as an authority on your subject, or must you prove your competence to discuss it? What will they expect from you?

From the relation of speaker to audience will arise also a determination of your purpose, for a speaker must have a purpose. If you aim at nothing, you are all too likely to hit it! It is a serious matter to take even five minutes of the time of a group of thirty people. You should know what you are about—precisely what you wish to accomplish. It won't do for you to decide merely that you wish to make some remarks on Fascism. You must be specific. You must have a purpose which has to do with

your hearers. You may wish to explain what Fascism is, or convince them that it is a menace to America, or strengthen their desire to resist it, or persuade them to take action against it. To do this you ought, of course, to be clear as to just how your audience stand toward the proposition—whether they are ignorant, indifferent, half convinced, enthusiastic, or hopeless toward it.

The first critical question to ask concerning a speech, then, is, Has the speaker properly analyzed the speech situation and adapted himself to it? (See Chapter III.)

2. A Speech Must Have an Appropriate Subject.—As already implied, there are three factors that should condition your choice of a subject: the occasion, the audience, and you. Sometimes, but not often, the occasion dictates a subject, as at a Memorial Day celebration, or a testimonial banquet to a basket-ball team. Often, however, you must discover an appropriate subject. You will have to be governed by the time at your disposal, the formality of the occasion, and perhaps by the kind of room in which you are to speak. Consider also what the audience will expect to hear, and what they will be able to understand. If you are a radio fan, don't expect to explain to a general audience the complicated construction of a superheterodyne set. And, of course, you must not select a subject that is beyond your depth, or one which your audience understands as well as you. If you do not have some special competence in a subject, better let it alone. Note that in the cases reported in the first chapter the speakers were nearly always specially qualified to discuss the subjects they presented.

This creates a serious problem for student speakers, for many of them do not feel that they are specially qualified to discuss any subject. The classroom in other respects also presents peculiar problems, for it always involves a somewhat artificial situation. The audience have not come to hear a speech, but because attendance is required. The speakers generally are not experts with

a message to deliver; they are students performing an assigned task. But we must try to prevent classroom speeches from becoming mere practice exercises. We must do everything possible to break down this artificiality and to make the speech situation real. The class should be taught to listen not merely as onlookers, nor even as critics, but as a participating audience. And the speaker must do all he can to overcome his inexpertness. He can help to do this in two ways. At the beginning of the course he can talk about subjects of which he does have special knowledge, such as his home town, phases of campus life with which he has intimate acquaintance, and subjects taken from his special field of study. Later on he can take subjects of general interest, dealing with social and political problems that concern every one, and by careful study prepare himself to speak with authority on them.

A second test of a speech, then, is whether its subject fits the occasion, the audience, and the speaker. (See Chapter IV.)

3. A Good Speech Contains Something Worth Saying.—In a day when oratory flourished, and competing interests were fewer, audiences were frequently drawn to a public address by the orator's reputation for eloquence. In our time, however, speeches are judged not so much by the arts and graces of the speaker as by what he says. A little magazine called Vital Speeches of the Day publishes twice a month some of the important addresses delivered throughout the country. It is bought and read not because people wish to analyze and admire the skill of the speakers represented, but because they wish to know what the speaker said. It is read, as are various journals of opinion, for its thought. A primary criterion in judging any speech is, Does it contain something worth saying, something significant, or illuminating, or original? One of your chief obligations, then, in preparing a speech is to find something worth while to say about your subject.

A common fault in student speeches is "carrying coals to New-castle." Just as it is economically wasteful to transport coal into

this famous coal-producing city in England, so it is wasteful and futile for you to tell your audience things which they already know as well as you. If you are not prepared to give them something fresh and original and different on your subject, something that goes beyond their present knowledge and belief, you have not earned the right to speak. Generally such preparation will require careful reading and study, but you should not neglect your personal resources—your own experiences, thoughts, beliefs, and emotions. No one with a shallow, ill-furnished mind can become a good speaker. Cicero rightly taught that an orator's preparation should cover all of the fields of learning.

The third test of a good speech is, Does the speaker have something important to say? (See Chapter V.)

4. A Good Speech Shows that the Speaker Has Thought His Way Through His Material, analyzed it into its proper parts and combined them into unity. It is not enough that materials should be gathered together and handed over to the audience. The speaker is not a mere retailer of ideas, no matter how profound or important they may be. He must sort, and weigh, and combine, and rework his materials until he understands every part of his thought in relation to every other part. He must determine upon a single point of view, a central thesis, a main proposition, and see that it is communicated to his audience. You might gather the brightest and wisest thoughts of the ages, shake them together as in a basket, and pass them out to the audience, and still fail utterly to make an effective speech of them. Speech materials must be digested and integrated.

A long experience with student speakers leads to the belief that no failure is so common to them as the failure to get a thorough grip on their material so that they know exactly what they want to say. They generally know well enough what they wish to talk about, often they have accumulated a great store of facts and examples and rhetorical devices, but they still don't know what they are trying to do with them. For instance, one

student came to class with a beautifully written address which he felt sure was a masterpiece. It was about war. That was plain enough. But it was made up of these divergent and contradictory contentions: no cure has ever been found for war; wars cannot be carried on unless the people consent; there is no hope for peace; disarmament will prevent war; Fascist aggressions in Europe are dangerous to us; munitions makers cause war; war can be prevented only by the establishment of parliamentary governments throughout the world; we can keep out of war if we try; the people must decide whether we ought to fight. Each of these points was brilliantly developed, but collectively they led nowhere, and the audience could not possibly discover from the speech what the speaker was trying to establish.

The cure for this confusion is to reduce your material to a logical brief. That is, you must determine upon a main proposition, one that can be stated in a short simple sentence, and then see that all your other thoughts are related to it as proof. If any of your material does not fit into this logical framework, it has no place in the speech and must be ruthlessly discarded.

Let us illustrate with a simple subject such as you may wish to use for your first speech: "My Home Town." After you have gathered together the various ideas concerning your town that you think are usable in a speech, you must determine your attitude, or purpose, or intention concerning them, and express it in form of a proposition. You might decide upon one of the following:

My home town is just an average American community. My home town is a good place to live in.

The nicest people in the world live in my home town. Centerville is a good place to work, but not to live in.

My home town is unique among American cities.

Suppose you decide that most of the things you have to say indicate that the second of these propositions best expresses your essential thought. Then you must decide just what each phase of your thought contributes to the proof of the proposition. These proofs must also be in sentences, each reading as a reason for the truth of the main proposition. Anything that does not help to prove it has no place in your speech (unless you wish to introduce it as a parenthesis). These proofs may be further divided, and in that case each subtopic must also express a complete thought, and must read as proof of the main topic under which it stands. Your analysis, then, will look something like this:

### ANALYSIS

My home town is a good place to live in.

- I. It is physically attractive.
  - A. It has wide, well-shaded streets.
  - B. The yards are large and well landscaped.
  - C. There are several beautiful parks.
- II. It has a strong community spirit.
  - A. The people are homogeneous.
  - B. They co-operate with each other for the civic good.
- III. Opportunities for work are better than average.
  - A. There are few unemployed.
    - B. The people are prosperous.
    - C. Business and industry are expanding.

Such an analysis supplies you with a clear readable map of the territory you have explored, and it lets your teacher know whether you have thought your way through the material and really know what you wish to say about it. Ordinarily it will include a good deal more territory than you need to cover in your speech, or more than you have time to cover. With such a map before you, the next step is to plan your itinerary through this country.

Our fourth test, then, is, Has the speaker thoroughly analyzed the problem he discusses? (See Chapter VI.)

5. A Good Speech Follows a Clear, Coherent Plan Adapted to the Speech Situation.—There are times when your analysis, or

a part of it, will serve as an outline of your speech; when, for instance, the subject has already been introduced and a straightforward presentation of your proposition is called for. But such occasions are rare. In most cases, and nearly always in the classroom, you will need to prepare your audience to hear the discussion. With the occasion and your analysis of material in mind you must ask yourself, How can I best begin so as to lead my hearers to a ready acceptance of what I have to say? Is any preliminary explanation necessary? Must I obtain their good will, or do I already have it? Must I arouse their interest in the subject, or are they already interested? That is, you must consider whether your subject needs an introduction.

Then you must consider which of the things you wish to say should come first. Which should logically come first? And, more important, which should psychologically come first? If the audience are hostile to your proposition, it may be best to start with a part of your proof that they will readily accept. If they are apathetic, it may be best to shock them into attention. If part of your argument is weak, it may be best to bury that part in the middle of the speech so that your beginning and ending will be strong. If the subject is strange and difficult, you had better begin with that part of it which is easiest or most familiar. In any case the arrangement should not be haphazard.

You must also consider the need for variety, especially if you are to speak at some length. You may need to alternate illustration with argument, exposition with appeal, humor with seriousness.

Generally you will need to hit upon some scheme of arrangement, such as: explanation, argument, appeal; narrative exposition; extended example; cause and effect; need and satisfaction; disease and remedy; time sequence; space sequence; etc.

When you have completed the discussion of your theme, you must stop, of course, but not too suddenly. Like a runner you must slow down after you cross the finish line. But in this conclusion you must not lose interest, or merely drift into silence. It is helpful to end with a summary, or with an example that binds into a clear concrete image all that you have attempted to say.

When your plan is finished it should be committed to paper, in clear readable form, preferably in complete sentences. Such a written outline will be helpful to you in preparing the speech for delivery, it may need to be taken with you to the platform, and it is useful in acquainting your instructor with your plan of procedure.

Our fifth test is, Is the speech organized into an effective logical and psychological plan? (See Chapter VII.)

## MASTERY OF THE TECHNIQUES OF DELIVERY

So far we have been concerned with the speaker's mastery of his material. Now we must consider his need to master himself so that his speech may be effectively delivered to his audience.

6. A Good Speech Is One That Is Effectively Delivered.—In commerce the term "delivery" implies the conveyance of goods to their destination. A speech, too, must be conveyed to its destination; that is, to the mind, heart, and will of its audience. This the speaker must never forget. He must not allow preoccupation with his material to prevent him from conveying it to his hearers. If they do not receive his message, his effort is wasted. Speech-making is communication. It is reciprocal. The speaker delivers, and the audience receives and responds.

You must, then, while speaking be constantly watching for some reaction from your audience, constantly intent on having your thought properly received. You must examine your method of speaking to see whether it is effective or whether it has features which may distract attention from what you say. Ease, earnestness, liveliness, sincerity, directness, will help you. Weakness, uncertainty, indifference, absent-mindedness, indirectness, work against you.

These are the mental aspects of good delivery. The physical

aspects will, if you are a reasonably normal person, probably not need attention. There are no rules to insure "correct" physical posture or gesticulation. If you will behave "like a gentleman conversing" in dignified society, posture and gesture will very likely take care of themselves. You may, however, need to be cautioned against distracting personal mannerisms which divert attention from what you are saying. For the same reason, you must avoid eccentricity or inappropriateness in dress.

You must also guard against anything in your behavior that will create an unfriendly feeling toward you. The effectiveness of your delivery will depend largely upon the kind of person you are. If the audience don't like you, they will not want to receive what you say. Somehow you must contrive to make them feel that you are honest, competent, and well disposed toward them, and the best way to do it is to be so.

Many speakers find their effectiveness impeded by nervous tensions which interfere with clear thinking and normal behavior. Usually these are caused by a wrong conception of the nature of speech-making. Making a speech is not an artificial ceremony that requires highly specialized training or unique talent. It is on the contrary a quite normal activity, one that you have been practicing ever since you began to talk. It is merely an enlarged conversation. If you understand this, you should not be unduly nervous in addressing others. A certain amount of inner disturbance, however, is a good thing, for any speaker who takes his task seriously ought to feel some tensions. Even the most experienced speakers are not entirely free from them. They can often be relieved by moving about a little, by preparation so thorough as to give you complete confidence in yourself, or by ignoring them.

Some speakers on very important occasions read their speeches from manuscript. Few can deliver a speech effectively by this method, and you had better avoid it. Occasionally a speaker will take the pains to write out his speech and commit it to memory. This method also had better be avoided in early classroom speeches because a memorized speech is pretty sure to *sound* memorized. For most occasions your best method is to fix in memory the items in your outline, to practice amplifying them into speech paragraphs until you are sure that words will come readily when you want them, and then, when you get to the platform, trust your memory to recall the thoughts you have prepared. This is commonly called "extemporaneous" speaking, or "thinking on your feet." If you must refer to your written outline, do so openly and without concealment, but don't let it break your direct contact with the audience.

The sixth test of a good speech is its delivery. Is it spoken with earnestness, with natural conversational directness, with freedom from anything in the speaker's manner that might interfere with the communication of his message? (See Chapter VIII.)

7. A Good Speech Demands a Good Voice.—The voice must be loud enough to be heard with ease by all of the audience, even when distracting noises compete for attention, but not so loud as to offend the ear. It should be flexible in responding to changes in thought and feeling. Its quality should be pleasant, not harsh, strained, nasal, wheezy, breathy, nor muffled. In pitch it should not be excessively high or excessively low, but it should have ample range. The rate of utterance should be neither so slow as to dull attention, nor so rapid as to make comprehension difficult. Aristotle tells the story of a baker who asked his customer whether he wanted his cake baked hard or soft, and who received the reply, "What! can't you make it just right?" So the voice should be "just right" in pitch, in loudness, and in tempo. The best quality of each individual voice will generally be obtained when the breathing is deep and firm, the throat relaxed, and the resonance cavities unobstructed. The most satisfactory voice is a normal voice—one that doesn't attract attention to itself either by its excellence or its defects.

Our seventh test is, Does the speaker have a clear, pleasant, responsive, normal voice? (See Chapter IX.)

8. A Good Speech Must Be Well Pronounced.—Pronunciation should be distinct, natural, and easy, and it should conform to the customary usage of cultivated speakers of the language.

Since a speaker must be constantly concerned with holding the attention and interest of his audience, he must avoid tiring or annoying them by indistinct articulation. Vowel sounds must be correctly formed so that one is not confused with another. Consonants must be sharp and clean. Syllables must be distinct and clearly articulated.

And yet no speech is so bad as that which pronounces every syllable with laborious precision. Good speech is fluent and unconstrained. It demands a deftness and delicacy in its precision that will keep it smooth and fluid. One of the worst faults of those who labor to speak distinctly is to utter all syllables with equal vigor and precision. To "pronounce every syllable distinctly" is often to speak very badly. You must understand that the unit of pronunciation is not the single word, much less the single syllable, but rather the phrase, the word-group. You must understand also that English is a highly accented language; that is, its syllables have different degrees of intensity. If they are all pronounced with equal force, the effect is not clarifying but confusing.

It must be recognized also that good pronunciation may vary (1) according to the familiarity of the occasion, and (2) according to the region in which one lives. The formality of the occasion determines whether won't you and did you may be assimilated to wonchu and di-ju, whether d may be silent in friendship, handful, etc., whether the vowel in such words as suit, tune, new, juice should be pronounced as oo or yoo. The regional differences have to do chiefly with the pronunciation of consonant r after a vowel, as in far, here, sure, third, and the pronunciation of a in such words as ask, staff, dance, pass. We are becoming increasingly tolerant of these regional differences so that while a Boston or a Mississippi dialect may be noticeable in the Middle West, it is not likely to be objectionable, and

may be an asset rather than a liability, provided always that it is natural to the speaker and unaffected.

In spite of such minor differences there is a generally accepted standard of good speech, based not upon spelling or tradition, but upon the current fashion among cultivated speakers.

The eighth requirement of a good speech is that it be pronounced clearly and naturally, with "well-bred ease," and according to the standard that is accepted by people of culture. (See Chapter X.)

9. A Good Speech Is So Spoken that Its Pattern of Expression Conforms to the Meaning and Emotion of the Sentences.—"Elocution" is an old word with a bad reputation, but it expresses about as well as any other this aspect of good speaking. It has to do with the pattern of the voice in expressing meaning and emotion, with the grouping together of words that logically belong together, with giving prominence to the words and syllables that carry the chief freight of meaning, and the suppression and weakening of those that are not important, with proper inflectional turns and variations to express shades of thought and attitude and feeling. In lively, earnest, unconstrained conversation many speakers use without conscious effort an appropriate elocution. In public address, however, most speakers tend to flatten out the pattern of expression into a level meaningless monotone, or, if the thought is not mastered, their expression is fumbling and broken. Both faults are due to a failure to hold the mind firmly on what is being uttered. In one case the speaker merely recites words, in the other he is engaged chiefly in searching for words. The effect of both types of speaking is to make attention very difficult for the hearer. Good speaking is alive and varied because the speaker's thought is alive in his mind as he speaks it.

Our ninth test is, then, Does the speaker utter his words with a voice pattern that shows alertness to their meanings and implications? (See Chapter XI.)

#### MASTERY OF THE AUDIENCE

We have considered now the means by which a speaker should master his thought, and the means by which he should master himself for the proper delivery of his thought. We turn next to some of the means by which he can attempt mastery of his audience.

10. A Good Speech Arouses and Maintains the Interest of the Audience.—Sometimes a speaker has such prestige that anything he says will be listened to attentively, but that is seldom so with student speakers. You must win your audience. If you do not hold their attention, you are wasting both your time and theirs. And there is seldom any point in holding their attention merely on you. You want them to attend to your message.

Sometimes your subject material will be inherently interesting, and so your problem will be greatly simplified. Occasionally you must discuss a subject that your hearers regard as inherently dull. Mostly you will find them open-minded, neutral, and receptive to what you say. But in any case you must hold their attention. Gathering and arranging material is important, but it is only part of your preparation. You are not thoroughly prepared until you have put your ideas into a form that will command the interest of your audience.

Nearly always you can tell by their response whether they are interested, indifferent, or bored. If they fidget about uneasily, whisper to each other, look out the window, or look vacant, you are not holding them. Train yourself to watch for their response. Insist upon having complete attention. Command it, if necessary, by sheer strength of will. But do not allow yourself under any circumstances to talk on to a class that isn't listening. It will be well if your instructor encourages the class not to listen out of mere politeness when they are bored. "That which eloquence ought to reach," said Emerson, "is not particular skill in telling a story, or neatly summing up evidence, or arguing logically, or dexterously addressing the prejudice of the company, —no, but a taking sovereign possession of the audience." Do not be satisfied with anything less.

Interest may be aroused and maintained by identifying your ideas with what is already interesting, by surprise, by creating suspense, by novelty, by reference to familiar events, places, experiences, and persons, by vivid description, by stimulating the imagination, by illustrations, by humor, by concreteness, by narrative, by striking facts or phrases, by appeal to fundamental instincts and desires, by dramatizing a conflict, etc.

The tenth test of a good speech is, Does it arouse interest and hold attention? (See Chapter XII.)

11. A Good Speech Must Be Clear.—Ancient writers on public speaking gave no consideration to speeches of pure exposition. Apparently the purpose of all speeches in those days was, in one form or another, persuasion. But in our day a very large proportion of public speaking is intended to give information, to make clear a movement, a process, an agency, or a theory, to explain an institution, a method, or a principle. And, of course, many speeches whose main purpose is to prove a proposition or to move to action contain passages of exposition. In arguing for judicial reform you may need to explain the powers of the courts. In a plea for the Red Cross you may wish to explain the nature of its work or its organization.

In any exposition the test of effectiveness is, Does the audience understand? When we ask whether an exposition is clear we mean clear to the audience. It won't do to say, "They ought to understand that." The test is, do they? You must, then, in preparing such a speech take into consideration the amount of information your audience have on the subject, their background of knowledge, their level of intelligence, their quickness of apprehension, and at times their willingness to understand. Then you must try not to bore them by too simple an explanation, or confuse them by one that is too complex.

In order to explain something new you must begin with what is familiar. Explanation always proceeds from the known to the unknown. In a definition you begin by placing the thing defined in a class of objects that is familiar to your hearers. An expository speech may be merely an extended definition. Or it may be an analysis in which you break a thing down into its parts and then show how the parts function together to make the whole. Another method is by extended analogy, comparing your subject with something more familiar. Or you may explain by means of descriptive narrative, by going from cause to effect, by place or time sequence, etc. Often you will find it helpful to use charts, models, or blackboard drawings.

An explanation must be carefully planned. If the audience is to understand, the organization must be both logically and psychologically coherent. That is, you must consider not only what logically should come first, what next, etc., but also what the audience will need to hear first, what preliminary ground must be covered before they can move to more advanced ground. Aim always to make your exposition so clear that it cannot possibly be misunderstood.

The eleventh test of a speech is whether it is clear. (See Chapter XIII.)

12. A Good Speech Is Persuasive.—There are, as Aristotle taught, three methods of accomplishing persuasion: first, through the character of the speaker; second, by means of argument; third, by appeals to the emotions. The first method we have discussed as a part of delivery, the other two will be considered here.

The term, persuasion, as here used may include inducing others to believe certain propositions as true, leading them to a more tolerant attitude toward a proposition, impressing them with a deeper realization of a truth, moving them to some definite action, or merely rousing their emotions.

How do you persuade others to do things that they would not do otherwise? In general, you try to make the proposed

action attractive to them by connecting it with some motive, instinct, or desire. You may show that it will bring them pleasure, or profit, or security, or influence, or good repute. You may show that the measure proposed is approved by every one of importance, that it is in line with commonly accepted tradition or custom, or that it has the support of competent authorities whom your hearers trust and respect. Or you may show that it is reasonable, or that it has a claim on our loyalties.

The method of presenting these appeals is important. Very rarely is it effective to say bluntly, "I appeal to your loyalty," or "your desire for gain." Your method must be more subtle. And generally you must stir our emotions before you can move us to action. In asking for contributions to relief funds you must make us feel sympathy for the suffering, or shame at failure to do our part, or by some other appeal make us feel a stronger desire to contribute our money than to save it for other purposes. The chief means of arousing the emotions are by illustrations, by descriptive imagery, by concrete statements of fact, and by narration of real or fictitious events.

Our twelfth test is, Does the speech have those qualities that should move the audience to believe, or feel, or act as the speaker wishes them to? (See Chapter XIV.)

13. A Good Speech Is Well Worded.—The style of a speech should be appropriate to the speaker, the subject matter, the audience, and the occasion. It is a mistake to assume that the florid style of Webster's perorations is one to be cultivated for all occasions. Equally mistaken is the notion that the slangy "pep" talk of the modern "go-getter" furnishes a model for all speeches. Each is appropriate in its place. Before you begin to set your thought into words look carefully at the analysis you have made of the speech situation. For the classroom it is recommended that you make your style dignified, but not formal.

There is danger of confusing speech style with essay style. A speech should have more heat, more of the speaker's vitality, more simplicity, and more directness. The speaker must work for brevity in the expression of his thought, and try to squeeze out of his sentences all unnecessary wordiness. He should avoid complicated constructions and long modifying clauses.

Speech style should be graphic, vivid, and lively; as Aristotle said, of such a nature as to "set things before the eyes." This quality will be secured by a liberal use of metaphors, similes, antitheses, personifications, dramatizations, and the like.

And always, of course, speech style must be clear. Vocabulary and sentence structure should be such as to make the meaning immediately apparent. Novelty in these respects is desirable if it is not so conspicuous as to attract attention to itself. If style is properly adapted to the thought, it will fit the thought-it will convey the meaning effortlessly and inconspicuously. If the style is admired for itself, it should be apparent that the message has got lost in the vehicle meant to convey it.

The thirteenth and last test of a good speech is, Is the style suited to the occasion, the subject, the speaker, and the audience? (See Chapter XV.)

#### CONCLUSION

Each of these tests is discussed in one of the chapters that follow. All are summarized in a Test Chart in the appendix. (See page 444.) Use the chart in preparing your own speeches and in judging the speeches of others. Your teacher may use it as a basis for his criticism of your work.

The following brief summary may serve to simplify the process of making, or testing, a speech:

In order to make a good speech you should

- 1. Analyze the audience and occasion.
- 2. Find an appropriate subject.
- 3. Assemble materials.
- 4. Analyze them into logical coherence.
- 5. Arrange them for psychological effect.

- 6. Deliver the whole to your audience.
- 7. Speak with pleasant voice.
- 8. Pronounce acceptably.
- 9. Use normal elocution.
- 10. Arouse and maintain interest.
- 11. Make your meaning clear.
- 12. Win the audience by persuasion to the desired belief or action.
- 13. Express your thoughts in appropriate language.

Apply these criteria as completely as you can to the famous speech of Patrick Henry that follows.

#### LIBERTY OR DEATH

#### PATRICK HENRY

[In the Virginia Convention, held in St. John's Church, Richmond, March 23, 1775]

The resistance of the colonies to the attempts of England to tax them culminated in the "Boston Tea-party" of December 16, 1773; this led to the Acts closing the port of Boston and revoking the Massachusetts charter; and these to the union of the colonies in the First Continental Congress (1774). In preparation for armed conflict, Patrick Henry introduced the following motion in the Virginia Convention:

"Resolved, . . . that this colony be immediately put into a state of defense, and that ———— be a committee to prepare a plan for embodying, arming, and disciplining such a number of men as may be sufficient for that purpose."

Henry's speech supporting this resolution was reconstructed in the form below by one of his biographers.

MR. PRESIDENT: No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the house. But different men often see the same subject in different lights; and, therefore, I hope it will not be thought disrespectful of those gentlemen if, entertaining as I do opinions of a character very opposite to theirs, I shall

speak forth my sentiments freely and without reserve. This is no time for ceremony. The question before the house is one of awful moment to this country. For my part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfil the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time through fear of giving offense, I should consider myself as guilty of treason towards my country, and of an act of disloyalty toward the Majesty of Heaven which I revere above all earthly kings.

Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren till she transforms us into beasts. Is this the part of wise men engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who having eyes see not, and having ears hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst and to provide for it.

I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years to justify those hopes with which gentlemen have been pleased to solace themselves and the house? Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled that force must be called in to win back our love? Let us not deceive

ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted?

Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned with contempt from the foot of the throne. In vain, after these things, may we indulge in the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free-if we mean to preserve inviolate those inestimable privileges for which we have been so long contending-if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained—we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

They tell us, sir, that we are weak, unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs and hugging the delusive phantom of hope until our enemies shall have bound us hand and foot? Sir, we are not weak if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged! Their clinking may be heard on the plains of Boston! The war is inevitable-and let it come! I repeat it, sir, let it come.

It is in vain, sir, to extenuate the matter. Gentlemen may cry, Peace, peace!-but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!

# OCCASIONS

CHAPTER THREE

Socrates. The function of a speech, we saw, is to win the soul; and hence the man who aims to be an artistic speaker must necessarily know the soul in all its species. There are so and so many kinds of souls, of such and such a nature, and hence men severally are of such a sort, and such another. Once these distinctions have been made, we come, in turn, to speeches: there are so many kinds of them, each kind of such or such a nature. Now then, men of a given sort under speeches of a given nature, and through that cause, are readily brought to such and such convictions; whereas men of another given sort are made incredulous through this and this. When one has these matters well in mind (and can apply them in practice) . . . then, and not till then, will the art be finished, be beautiful and complete. . . .

Phædrus. I think no other view is possible, Socrates; and yet the labor involved would seem to be no trifling matter.

PLATO, Phædrus

ADAPT Your Speech to the Occasion.—Obviously a tailor cannot construct a suit of clothes for a man until he knows the man's proportions and the circumstances under which he will wear the suit. Just so a speech cannot be tailored that will fit any group of people on any occasion. The first need of the speechmaker is to know his audience and the circumstances under which he is to speak to them. Upon this knowledge of the speech situation depends every step of speech preparation—the choice of a subject, the selection of material, the plan of presentation, the use of various devices for interest and persuasion, and even the preparation for delivery.

This principle would seem to be so obvious that it need hardly be stated. Yet it is astonishing to note how frequently it is vio-

lated. Again and again one hears speakers who apparently have made no attempt to analyze their audience, or to adapt themselves in any way to the occasion. A college professor, called upon to address a high-school assembly, bored them for an hour with a heavy exposition of an abtruse philosophical problem which they couldn't possibly understand, and which wouldn't have interested them if they could have understood it. A mayor of a large city, invited to give a commencement address, spent his time defending his administration, and had not a word of congratulation or encouragement for the young graduates. A preacher, new in the community, who was invited to give the Thanksgiving Day address before a religious-minded service club, chose to unload upon them his complete line of funny stories, presumably trying to establish himself as a good fellow. A member of another club, called upon to introduce the speaker of the day, took half of the speaker's allotted time in reciting stale anecdotes and making satiric jibes at various social and political institutions of which he disapproved. And we have all heard sermons in which the preacher retreated into a private fog of theological disputation with some mythical or dead opponent over a point of doctrine that had no interest for his present congregation, and no relation to their present needs.

Such inexcusable violations of good sense and good taste are matched by the mistake of those speakers who assume that making a speech is like singing a solo, or performing a vaudeville stunt. Perhaps you have seen one of these prima donnas come mincing before his audience, with smiles and smirks inviting their applause, and expecting to be admired for his artistic skill. Let us be clear about the fundamental difference between the attitude of an audience that comes to hear a speech and the attitude of one that attends a concert, a night club, or a circus.

The Nature of the Occasion.—Let us look in for a moment upon some gathering where a speech is being made. Here are rows of people facing a platform on which stands a speaker facing them.

If the speech is going well, they are giving him complete attention. Their eyes are upon him and their ears alert to catch what he says. They are not conversing with each other. For the time being they ignore each other and forget their private affairs. All their present interest is absorbed by the speaker. So far this description applies as well to a concert audience. But there is a basic difference in the audience's attitude toward the performer. The concert or circus audience have come to be entertained. They expect something that will appeal to their artistic sensibilities or, at the circus, their wonder. They are there to enjoy the singer's or the bare-back rider's performance. The speech audience, on the other hand, expect an appeal to their minds. They expect to learn something, to have some problem clarified, to have their convictions strengthened or changed, to be persuaded to act. They expect the speaker to communicate with them. They expect to receive what he says, weigh it, and react to it, perhaps by expressing approval or disapproval, by asking questions, or even by talking back to him. It is not likely that they will admire the speaker for the beauty of his performance, though they may admire him for his skill as a rhetorical craftsman. If their minds are concerned too much with the manner of his performance, whether because it is fumbling and awkward or because it is conspicuously polished, they will have so much the less attention to give to his thought.

Sometimes, it is true, a speech audience expect to be entertained, but such entertainment is generally incidental, for there are few occasions nowadays on which an audience assemble merely to hear a funny man be funny. They expect to get something of profit from the meeting. Else, why should they come, and why should they listen? They do not, at least let us assume that they do not, attend meetings merely to kill time.

It follows that one who is to monopolize the attention of a roomful of people, if only for ten minutes, undertakes a serious responsibility. He should have something to say that is worth hearing, something that concerns his audience. It should be chosen with the particular audience in mind and adapted specifically to their interests and to their level of understanding.

This means that the speaker should, whenever it is possible, find out in advance what kind of audience he is to address, and under what circumstances. He should know where they will be assembled, whether out of doors or in a theater, a banquet hall, a church, or a classroom. He should know if possible the size of the audience and the size of the room in which they will meet. It will help him to visualize the meeting before he begins to prepare for it. An address from an elevated platform before an audience of a thousand permits much less intimacy and informality in method and material than a talk from the floor at a small dinner meeting. As Aristotle said, "Style is exactly like rough fresco painting: the larger the audience, the more distant the spectacle; in both, minute touches are superfluous."1

The speaker should consider also the occasion that has brought his audience together. Of course you would not choose to talk about a stamp collection at a basket-ball banquet, though speakers have been known to choose topics just as inappropriate. If you turn back to the meetings listed in Chapter I, you will notice that some of the audiences were made up of members of a club or society who were accustomed to meeting at regular intervals. They naturally would be interested in matters related to the purpose of their society. They would be, very likely, a coherent group, well acquainted with each other, and having some common interest. A wise speaker appearing before them would try to build upon those interests and enter into the spirit of their . meeting.

Banquet Speaking.—It has been customary in recent years to look upon a banquet meeting as an occasion for levity and humor. "After-Dinner Speaking" has been set apart from other kinds of speaking as a type that demands above all else entertainment of the audience. But any one who examines the current practice

<sup>&</sup>lt;sup>1</sup>Rhetoric, III, 12.

of after-dinner speaking will find that it has ceased to be the special province of the humorist, and is generally as serious as any other type of speaking. Many convention programs are made up of breakfast meetings, luncheon meetings and dinner meetings, with other sessions wedged in between, and at all the speaking is uniformly serious. A group of earnest reformers who wish to start a new movement, or organize a drive for funds, will frequently begin with a dinner meeting. Luncheons and dinners are merely convenient occasions for getting people together, and the problem of speaking before them (or after them) is in no way different from the problem of speaking on other occasions, except for the physical arrangement of the audience in relation to the speaker, and the probability that they are well fed, relaxed and sociable.

When you have to prepare a speech for a particular audience, one whose composition is known to you, one made up perhaps of your friends and neighbors, it is relatively easy to adapt your remarks to the persons you know will be present. You will be familiar with their age and sex, their intellectual level, their economic conditions and occupational interests, their reading habits, their attitudes and prejudices, their background of information, especially about your subject, and their attitude toward you.

The General Audience.—But some time you may wish to prepare a speech for a general audience, or one which you expect to deliver before several audiences of different kinds. You may, for instance, wish to plead for a local charity before various groups in the community, or address several chapters in some state-wide organization. In such a case you must, unless you modify your speech to suit each audience, build upon general interests such as are common to all people. And in any speech it is well to build upon the universal interests of mankind, and so we must try to find some way to analyze a general audience.

It is probably safe to assume that a general audience is familiar with what is published in the newspapers, for newspapers are

43

carefully edited to appeal to the general reader. An index of general interest is afforded also by the kind of material that appears in such widely circulated magazines as the Reader's Digest and the Saturday Evening Post. One may assume also a loose familiarity with the more popular works of English and American literature, and with the better-known events of American history. Beyond these familiar fields one needs to step with caution. The fact that your study has made you familiar with such terms as dementia præcox, cultural lag, economic determinism, inflationary gap, deficit spending, etc., should not lead you to assume that they will be understood by the average audience. A neurologist, in speaking recently before a convention of neurologists, spoke of the "poverty of diencephalic push in political thinking." The phrase was doubtless understood and appreciated by his audience, but he would not have been wise to use it before a group of laymen. Before a general audience one must avoid such technical terms.

In personal history and experience your audience will have a good deal in common. You can be reasonably sure that most of them have come up through the American school system, that they have played American games, that they know the ways of automobiles, telephones, radios, bathtubs, refrigerators, traffic lights, airplanes, elevators, hospitals, dentists' chairs, etc. That is to say that they are familiar with American folkways, and that a story or an illustration dealing with any of those institutions will strike a responsive chord in their experience.

More important than any of these factors are the audience's opinions, beliefs, prejudices, tastes, desires, habits, and ideals. How are these to be discovered? Often they can only be guessed at. But often they can be discovered by a kind of intuition, and one of the greatest assets of a speaker is an intuitive understanding of the mind of his audience, a power of imagination that tells him what they think, what will please or displease them, how much they know, how much they can grasp, and how quickly, and what springs move them to action. The successful

speaker is a practical psychologist, and the most important part of the study of public speaking is the study of audience psychology. Many of the following chapters will deal with this phase of the subject. About all that we can do at the moment is to be aware that these problems of audience analysis exist, and that they must be considered. If they seem to make the task of speech-making frighteningly difficult, you may take comfort in the fact that you are to begin your training by practicing on a familiar audience that can be readily analyzed—your own class.

The Class Audience.—It is important that the class in public speaking be considered your audience, and that you prepare your speeches to meet their interests. There are, of course, disadvantages in the situation. Every one knows that the speech situation is not real, that you are merely practicing speech-making, and that the speeches are exercises assigned by the teacher as part of a course of study. But the more you regard the class as a real audience the better your speaking will be, and the sounder your training in speaking. The teacher, of course, will listen as a critic, but he will also consider your skill in adapting your speeches to the interests of the class. It will generally happen that class and teacher will agree as to who does the best speaking. If after each speech the class is allowed to discuss its content (not its form), it does indeed become a real audience, and each speaker has an opportunity to learn how well he has been received. He can discover whether his audience were really interested in what he said, whether they agreed or disagreed with him, and which parts of his speech stimulated the most thought and which parts seemed to make no impression.

But there may be, and let us hope there will be, times during the course when some member of the class will have occasion to make a speech before a real outside audience. The class will then furnish a trial audience on which the speaker can practice, and it will judge him on his skill in adapting himself to the group before whom he is to speak.

It is questionable whether much is to be learned by preparing a speech for a hypothetical situation; for instance, pretending to be a United States Senator pleading with his colleagues for a national park, or a criminal lawyer defending a culprit. Such artificial exercises were indeed the chief means of training speakers during many centuries, but chiefly during times when democracy was dead and no discussion of live issues was permitted. In ancient Rome and in Roman schools throughout the world schoolboys were assigned such tasks as the following:

Pretend that you are a Sicilian wounded in the Greek invasion of Sicily. Make a speech imploring the Greeks to put you to death before they leave.

Pretend that you are a tyrant—not any particular tyrant, just a tyrant. Make a speech offering to abdicate on condition that you will not be punished.

Pretend that a father has given poison to his son who was raging mad and did violence to himself, and that the mother brings action for cruelty. Make either the mother's speech of accusation, or the father's speech defending his act.1

This sort of exercise may have stimulated the imagination and furnished training for a career as an actor, but it is difficult to see how it could have been very helpful in preparing a Roman boy to address a real audience. Such artificial exercises in a modern class in public speaking are likely to be mere attempts to escape from the task of analyzing one's audience. Even if you aspire to become a United States Senator, you can best begin your training in speaking by learning to adapt yourself to the audience of fellow students in your own class.

The public-speaking class in any school will be a fairly homogeneous group. At least they have a common environment, and a common background of school tradition and interest. You are one of them. Their motives, beliefs, and tastes will be much the

<sup>1</sup>For additional exercises in the Roman schools see Baldwin, C. S., Ancient Rhetoric and Poetic (New York, 1924), pp. 87-101, and Medieval Rhetoric and Poetic (New York, 1928), pp. 10-13.

same as yours. A speech that pleases you will probably please them too. And you will have many opportunities both in and out of class to become better acquainted with them and to find out how, if at all, your ideas differ from theirs.

Attitude of Audience toward Speaker.-In preparing to speak before any audience it is important to consider who you are, and how you stand with relation to them. Do you come to them as a stranger or as one of them? Will their attitude toward you be friendly, hostile, or neutral? Are you supposed to be an expert on the matter you discuss, or do you merely have the information and authority of the average layman? Do you have a reputation to live down, or to live up to? Are you superior to your audience in age and maturity, or inferior? Have you had opportunity to gather more information and experience than they on your subject? An audience of farmers will listen indulgently to explanations by 4-H boys on how to fatten pigs, or prevent soil erosion. But they will be much more critical of a young college graduate addressing them on such a subject, especially if he seems to have had no personal experience in such matters. An experienced bombardier will be listened to eagerly on the intricacies of "pin-point" bombing, whereas an infantryman or a civilian, though he may have studied till he knows as much about it as the bombardier, will have to prove his competency and authority.

Audience Attitude toward Subject.—You must also, if possible, find out how your audience stands on the subject you choose to discuss. Will they be open-minded, favorable, or hostile toward what you propose? Every step of your speech must be planned with their attitude in mind. Take, for instance, a political speaker bidding for votes. If his hearers are open-minded but ignorant of his merits, he must inform them. If they are tolerant, but indifferent, he must try to rouse them. If they are half convinced, he must strengthen their conviction. If they are despair-

47

ing, he must try to give them confidence. If they are already enthusiastically for him, he need only avoid losing their good will. But if they are hostile, he must attempt by tact and friendliness and persuasion to win them over.

In an expository speech your greatest difficulty may be to determine accurately just how much your hearers know about your subject. You must somehow steer the right course between an oversimplification that will leave them bored and inattentive, and a too rapid or too technical treatment that will leave them mystified and puzzled.

How are you to know in advance the views of your audience? Often you cannot know. But you can generally make an intelligent guess, and sometimes you can make inquiries in advance. The difficulties in the way are not an excuse for ignoring the problem. You must do all that is possible to learn in advance the mind and temper of your audience.

The Speaker's Purpose.—All these factors of audience analysis will help you to determine the end you are to aim at in your speech. That is, the nature of your audience, their age and sex, their tastes and prejudices, their level of intelligence and degree of information, their purpose in meeting and their attitude toward you and your subject—these factors will indicate what you should try to accomplish by your address, how you should hope to affect your audience by it. A speech, of course, is meant to be heard—and heeded. It is not merely a form of release or self-entertainment, like singing in the bath. It ought to be carefully designed to achieve some purpose with relation to the audience. It is the hearer, said Aristotle, that determines the speech's end and object.

He and the later Roman rhetoricians divided speeches into three kinds according to the three species of hearers—deliberative, forensic, and eulogistic. Deliberative speaking urges us to do or not to do something; it aims at establishing the utility or the harmfulness of a proposed course of action. Forensic speaking either attacks or defends somebody, aiming to establish the justice or injustice of some past action. Eulogistic speaking consists of praise or blame; it tries to prove a man deserving of honor or of dishonor. These three forms of speaking are still heard today, in legislative halls, in the law courts, and in funeral sermons.

But it will be apparent at once that a great deal of modern speaking does not fall within this threefold classification. A great many modern speeches are designed to give information, or to clarify processes, policies, and problems. Many others seem to be designed to strengthen existing beliefs, to create good will, or to deepen or arouse the emotions. Hence we need different classifications from that of the Ancients.

Speech Purposes Classified.—Speeches, with references to their purposes, may be classified roughly into three groups: those intended to entertain, those intended to make something clear, and those intended to persuade. These aims frequently overlap each other, but you will do well to set up one of them as your chief goal in any speech you make.

You will probably not find many occasions that call for a speech of pure entertainment. Even the professional humorists who used to regale Lyceum audiences tried to work into their performances some element of persuasion. If you are asked to speak at a farewell banquet of your graduating class you might make entertainment your chief purpose. But through humorous remembrances or prophecies or stories you could incidentally try to deepen loyalties, strengthen friendships, and stimulate faith in the future. These incidental purposes would not become too serious if you kept clearly in mind during your preparation that your basic aim was entertainment.

Under expository aims we may include speeches whose purpose is to give information as well as those which explain a process, elucidate a problem, or define a term. In a speech on labor unions you might decide to *inform* your hearers about

their history, their number, or their purposes, explain how they operate, or define "collective bargaining." Any such speech would have an expository aim, but the more exactly you stated your aim, and the more precisely you were guided by it, the better and clearer your speech would be-better because clearer. If a speech fails, it is not because its purpose was too clear in the speaker's mind.

Under persuasive purposes we may include speeches which aim to prove the truth or falsity of a proposition and those which aim to move the hearers to definite action, as well as those which aim to strengthen conviction, create a different attitude toward a man or an institution, stimulate or allay emotion, or impress hearers with a deeper realization of truth. Let us illustrate again with the subject of labor unions. In preparing a speech on this subject you might seek to prove that unions are a benefit to the community, persuade your hearers to join one, strengthen their prejudices for or against unions, impress apathetic listeners with the dangers of uncontrolled unionism, create a spirit of tolerance and understanding toward them, or arouse a feeling of hatred or respect toward their leaders or what they stand for.

It should be added that a persuasive element ought to be present in all expository speeches. Even a professor's classroom lecture, sometimes thought to be the most arid of all forms of discourse, should have a quality that persuades the student to accept it! It should be so designed as to make him willing to learn, even eager to learn, and this means that its purpose is partly persuasive.

Summary.—A speech should have one or more of the following purposes:

- I. To entertain
- II. To make clear
  - A. To inform
  - B. To explain
  - C. To define

## III. To persuade

A. To convince
B. To actuate
C. To confirm
D. To impress
E. To stimulate
F. To soothe

If this seems to be too fine a division, remember that no speech will suffer from having its purpose stated too exactly, and, of course, many of these purposes may be combined in the same speech.

Statement of Purpose.—It is very important that the statement of your purpose be complete. It won't be very helpful to state merely that you aim to persuade. The statement should express the precise effect that you want your speech to have on the given audience. This means that it will include the subject of your speech. That is, if you are to discuss radio advertising, don't say merely that your purpose is to tell about radio advertising. Say rather, "To explain to this class how broadcasting has been developed and supported by advertising." Or, "To inform the class of the cost of radio advertising." Or, "To persuade the class to write letters of protest against bad taste in radio advertising."

You need such a specific statement of your purpose to keep-you from wandering from the main track. The tendency in preparing a speech is always to be led astray by extraneous matters, to include bits of thought and illustration merely because they occur to you. A clear statement of purpose will help you to march straight to your goal without waste of time or attention. It will save you from digressions and irrelevancies, and help to assure unity, coherence, and focus. If you want to hit a mark you must aim at it.

The findings of this chapter are summarized in the following analysis. Here are the questions that every intelligent speaker would like to have answered when he is asked if he will come and address a meeting on a certain date. Use this plan for the analysis of any audience you may face, beginning with your class in public speaking.

1. What is the purpose of the meeting?

2. Who will be present?

Are the audience members of some organization? If so, what is the purpose of the organization?

What is their age, sex, occupation, business or profes-

sion?

Are there any common economic, political, geographical, racial, social, or religious factors that affect its interest?

3. How large will the audience be?

- 4. What is the nature of the program? Will there be other speakers? What will precede my talk? Will there be singing? a ritual?
- 5. How much time will I have?
- 6. How will the audience be situated? Indoors, or out? In a large room, or small? Crowded together, or scattered? Will they be physically comfortable? Will they be close to the speaker, or far away? On the same level as the speaker, or below him? Will the room have any special atmosphere? Will it be
- a theater, a church, a hall, a classroom, a banquet room? 7. What will the audience expect? Entertainment, advice, information, inspiration, encouragement, stimulation, comfort, assurance, guidance, criticism?
- 8. Do I dare give them something they don't expect?
- 9. What is their temper?
- 10. What will be their mood? Placid, apathetic, excited, restless, emotional, irritable, receptive, discouraged, responsive?

11. What is their intellectual level? Are they well-read, keen-minded, dull-witted?

- 12. What are their basic desires, drives, attitudes, interests, habits, ideals?
- 13. Is there some subject they will want me to discuss?
- 14. If my subject is already determined, what will be their attitude toward it?

Are they ignorant concerning it or well informed?

Are they interested, or indifferent?

Are they hostile, sympathetic, or neutral?

15. What will be their attitude toward me?

Am I a friend, or a stranger?

Will they be friendly, hostile, suspicious, critical, indifferent, sympathetic, neutral?

16. Just what effect had I better try to produce on them? What should be my purpose?

Test Questions.—The following questions will serve as tests by which your speech may be judged both by your teacher and by your audience so far as your adaptation to the occasion is concerned. They should be useful to you also in evaluating the speeches of others. If the speaker has done his work well, the answer to all questions should be Yes.

Was the speech adapted to the audience and the occasion?

- I. Was it addressed to the *minds* of the audience—not merely a stunt?
- 2. Was it adapted to the physical conditions of the meeting?
- 3. Was it suitable to the purpose of the meeting?
- 4. Was it adapted to the mental level of the audience?
- 5. Was it adapted to their interest?
- 6. Was it appropriate for this speaker before this audience?
- 7. Did it recognize the audience's attitude toward the subject of the speech?
- 8. Was it controlled by a clear purpose to achieve a specific result with regard to this audience?

#### **EXERCISES**

1. Here is Aristotle's analysis of an audience composed of young men. Do you think that the young men of Athens in the fourth century B.C. differed in any important respects from the young men on your campus in the middle of the twentieth century?

Young men have strong passions, and tend to gratify them indiscriminately. Of the bodily desires, it is the sexual by which they are most swayed and in which they show absence of self-control. They are changeable and fickle in their desires, which are violent while they last, but quickly over: their impulses are keen but not deep-rooted, and are like sick people's attacks of hunger and thirst. They are hot-tempered and quick-tempered, and apt to give way to their anger; bad temper often gets the better of them, for owing to their love of honor they cannot bear being slighted, and are indignant if they imagine themselves unfairly treated. While they love honor, they love victory still more: for youth is eager for superiority over others, and victory is one form of this. They love both more than they love money, which indeed they love very little, not having yet learned what it means to be without it. . . . They look at the good side rather than the bad, not having yet witnessed many instances of wickedness. They trust others readily, because they have not yet often been cheated. They are sanguine; nature warms their blood as though with excess of wine; and besides that, they have as yet met with few disappointments. Their lives are mainly spent not in memory but in expectation; for expectation refers to the future, memory to the past, and youth has a long future before it and a short past behind it. . . . They are easily cheated, owing to the sanguine disposition just mentioned. Their hot tempers and hopeful dispositions make them more courageous than older men are; the hot temper prevents fear, and the hopeful disposition creates confidence; we cannot feel fear so long as we are feeling angry, and any expectation of good makes us confident. They are shy, accepting the rules of society in which they have been trained, and not yet believing in any other standard of honour. They have exalted notions, because they have not yet been humbled by life or learned its necessary limitations; moreover, their hopeful disposition makes them think themselves equal to great things-and that means having exalted notions. They would always rather do noble deeds than useful ones: their lives are regulated more by moral feeling than by reasoning; and whereas reasoning leads us to choose what is useful, moral goodness leads us to choose what is noble. They are fonder of their friends, intimates, and companions than older men are, because they like spending their days in the company of others, and have not yet come to value either their friends or anything else by their usefulness to themselves. All their mistakes are in the direction of doing things excessively and vehemently.

... They love too much and hate too much, and the same with everything else. They think they know everything. If they do wrong to others it is because they mean to insult them, not to do them actual harm. They are ready to pity others, because they think every one an honest man, or anyhow better than he is: they judge their neighbor by their own harmless natures, and so cannot think he deserves to be treated in that way. They are fond of fun and therefore witty, wit being well-bred insolence.<sup>1</sup>

- 2. Analyze some audience you know in terms similar to those used by Aristotle.
- 3. Which of the following phrases do you think would be understood by an audience made up of high-school freshmen? of church women? of street-car conductors? a college graduating class? a group of foreign students? a city chamber of commerce?

wing-back position status quo give her the gun royal flush over the top running on your rims four flusher busy signal the four hundred hit a red light too much static on the beam on a wing and a prayer bumper to bumper galloping ivories blow a fuse compound fracture 20-20 vision Charley horse nothing on the ball look a gift horse in the mouth step on the gas black out reduce inventories loss leaders double indemnity make a birdie win by a nose

4. Which of the audiences mentioned above would understand a reference to each of the following persons?

in the brig

get a permanent

<sup>1</sup>Rhetoric, II, 12. Trans. by W. Rhys Roberts.

Ivanhoe Cato **Achilles** Tom Sawyer

David and Goliath Sergeant York

Dido Ben Jonson

Babe Ruth Alice in Wonderland

·Simon Legree Ioe Louis Aaron Burr John Lewis Sinclair Lewis Quisling Tojo Machiavelli Titian Andy Gump

5. The following paragraph is from a commencement address delivered at Brown University by George William Curtis in 1882. How many of its references to persons and events would be understood by a modern graduating class?

So on our side of the sea the educated body of Puritan Massachusetts Bay, the clergy and the magistrates, drove Roger Williams from their borders-Roger Williams, also a scholar and a clergyman, and, with John Milton, the bright consummate flower of Puritanism. But shall not he stand for the scholar rather than Cotton Mather, torturing terrified old women to death as witches! I appeal from Philip drunk to Philip sober-from the scholarship that silenced Mrs. Hutchinson and hung Mary Dyer and pressed Giles Corey to death, to the scholarship that argued with George Fox and founded a political commonwealth upon soul liberty. A year ago I sat with my brethren of the Phi Beta Kappa at Cambridge, and seemed to catch echoes of Edmund Burke's resounding impeachment of Warren Hastings in the sparkling denunciation of American scholarship [by Wendell Phillips]. Under the spell of Burke's burning words Hastings half believed himself to be the villain he heard described. But the scholarly audience of the scholarly orator of the Phi Beta Kappa, with an exquisite sense of relief, felt every count of his stinging indictment recoil upon himself. He was the glowing refutation of his own argument. Gentleman, scholar, orator-his is the courage that never quailed; his the white plume of Navarre that flashed meteor-like in the front of battle; his the Amphion music of an eloquence that leveled the more than Theban

walls of American slavery. At once judge, culprit, and accuser, in the noble record of his own life he and his class are triumphantly acquitted.

6. The speech that follows is an excellent example of skillful adaptation to a particular occasion. Washington had addressed many Northern audiences, but this was his first opportunity to speak before a white audience in the South. He knew that he must adapt his remarks to their feelings and prejudices, and that at the same time he must be true to his own race and to his white friends in the North. He said he approached the occasion "a good deal as I suppose a man feels when he is on his way to the gallows." Note that he addressed his audience merely as "Citizens." Why not the customary "Fellow citizens"? Note other instances of adaptation.

#### THE RACE PROBLEM

#### BOOKER T. WASHINGTON

This address was delivered at the opening of the Atlanta Exposition, September 18, 1895.

The editor of the Atlanta Constitution said of it, "I do not exaggerate when I say that Professor Booker T. Washington's address yesterday was one of the most notable speeches, both as to character and as to the warmth of its reception, ever delivered to a Southern audience. The address was a revelation. The whole speech is a platform upon which blacks and whites can stand with full justice to each other."

A Northern newspaperman reported, "His voice rang out clear and true, and he paused impressively as he made each point. Within ten minutes the multitude was in an uproar of enthusiasm—handkerchiefs were waved, canes were flourished, hats were tossed in the air. The fairest women of Georgia stood up and cheered. It was as if the orator had bewitched them. . . .

"I have heard the great orators of many countries, but not even Gladstone himself could have pleaded a cause with more consummate power than did this angular Negro, standing in a nimbus of sunshine, surrounded by the men who once fought to keep his race in bondage." MR. PRESIDENT, and Gentlemen of the Board of Directors, and Citizens: One-third of the population of the South is of the Negro race. No enterprise seeking the material, civil, or moral welfare of this section can disregard this element of our population, and reach the highest success. I but convey to you, Mr. President and Directors, the sentiment of the masses of my race when I say, that in no way have the value and manhood of the American Negro been more fittingly and generously recognized than by the managers of this magnificent Exposition, at every stage of its progress. It is a recognition that will do more to cement the friendship of the two races than any occurrence since the dawn of our freedom.

Not only this, but the opportunity here afforded will awaken among us a new era of industrial progress. Ignorant and inexperienced, it is not strange that in the first years of our new life we began at the top instead of the bottom; that a seat in Congress or the State legislature was more sought than real estate or industrial skill; that the political convention or stump speaking had more attractions than starting a dairy farm or truck garden.

A ship lost at sea for many days suddenly sighted a friendly vessel. From the mast of the unfortunate vessel was seen a signal: "Water, water; we die of thirst!"

The answer from the friendly vessel at once came back: "Cast down your bucket where you are." A second time the signal, "Water, water; send us water!" ran up from the distressed vessel, and was answered: "Cast down your bucket where you are." And a third and fourth signal for water was answered: "Cast down your bucket where you are."

The captain of the distressed vessel, at last heeding the injunction, cast down his bucket, and it came up full of fresh sparkling water, from the mouth of the Amazon River. To those of my race who depend on bettering their condition in a foreign land, or who underestimate the importance of cultivating friendly relations with the Southern white man, who is their next-door neighbor, I would say: "Cast down your bucket where you are,"-cast it down in making friends, in every manly way, of the people of all races by whom we are surrounded.

Cast it down in agriculture, mechanics, in commerce, in domestic service, and in the professions. And in this connection it is well to bear in mind that, whatever other sins the South may be called to bear, when it comes to business pure and simple, it is in the South that the Negro is given a man's chance in the commercial world, and in nothing is this Exposition more eloquent than in emphasizing this chance.

Our greatest danger is that, in the great leap from slavery to freedom, we may overlook the fact that the masses of us are to live by the productions of our hands; and fail to keep in mind that we shall prosper in proportion as we learn to dignify and glorify common labor, and put brains and skill into the common occupations of life; shall prosper in proportion as we learn to draw the line between the superficial and the substantial, the ornamental gewgaws of life and the useful. No race can prosper till it learns that there is as much dignity in tilling a field as in writing a poem. It is at the bottom of life we must begin, and not at the top. Nor should we permit our grievances to overshadow our opportunities.

To those of the white race who look to the incoming of those of foreign birth and strange tongue and habits for the prosperity of the South, were I permitted, I would repeat what I say to my own race, "Cast down your bucket where you are."

Cast it down among the eight million Negroes whose habits you know, whose fidelity and love you have tested in days when to have proved treacherous meant the ruin of your firesides. Cast down your bucket among these people who have-without strikes and labor wars-tilled your fields, cleared your forests, builded your railroads and cities, and brought forth treasures from the bowels of the earth, and helped make possible this magnificent representation of the progress of the South.

Casting down your bucket among my people, helping and en-

couraging them as you are doing on these grounds, and to education of head, hand, and heart, you will find that they will buy your surplus land, make blossom the waste places in your fields, and run your factories.

While doing this, you can be sure in the future, as in the past, that you and your families will be surrounded by the most patient, faithful, law-abiding, and unresentful people that the world has seen.

As we have proved our loyalty to you in the past-in nursing your children, watching by the sick bed of your mothers and fathers, and often following them with tear-dimmed eyes to their graves—so in the future, in our humble way, we shall stand by you with a devotion that no foreigner can approach, ready to lay down our lives if need be in defense of yours, interlacing our industrial, commercial, civil, and religious life with yours in a way that shall make the interests of both races one. In all things that are purely social we can be as separate as the fingers, yet one as the hand in all things essential to mutual progress.

There is no defense or security for any of us except in the highest intelligence and development of all. If anywhere there are efforts tending to curtail the fullest growth of the Negro, let these efforts be turned into stimulating, encouraging, and making him the most useful and intelligent citizen. Effort or means so invested will pay a thousand per cent interest. These efforts will be twice blessed-"blessing him that gives and him that takes."

There is no escape through law of man or God from the inevitable:

> The laws of changeless justice bind Oppressor with oppressed; And close as sin and suffering joined We march to fate abreast.

Nearly sixteen millions of hands will aid you in pulling the load upward, or they will pull against you the load downward. We shall constitute one-third and more of the ignorance and crime of the South, or one-third its intelligence and progress; we shall contribute one-third to the business and industrial prosperity of the South, or we shall prove a veritable body of death, stagnating, depressing, retarding every effort to advance the body politic.

Gentlemen of the Exposition, as we present to you our humble effort at an exhibition of our progress, you must not expect overmuch. Starting thirty years ago with ownership here and there in a few quilts and pumpkins and chickens, remember the path that has led from these to the inventions and production of agricultural implements, buggies, steam engines, newspapers, books, statuary, carving, paintings, the management of drugstores and banks, has not been trodden without contact with thorns and thistles. While we take pride in what we exhibit as a result of our independent efforts, we do not for a moment forget that our part in this exhibition would fall far short of your expectations but for the constant help that has come to our educational life, not only from the Southern States, but especially from Northern philanthropists, who have made their gifts a constant stream of blessing and encouragement.

The wisest among my race understand that the agitation of questions of social equality is the extremest folly, and that progress in the enjoyment of all the privileges that will come to us must be the result of severe and constant struggle rather than of artificial forcing. No race that has anything to contribute to the markets of the world is long in any degree ostracized. It is important and right that all privileges of the law be ours, but it is vastly more important that we be prepared for the exercise of these privileges. The opportunity to earn a dollar in a factory just now is worth infinitely more than the opportunity to spend a dollar in an opera house.

In conclusion, may I repeat that nothing in thirty years has given us more hope and encouragement, and drawn us so near to you of the white race, as this opportunity offered by the Exposition; and here, bending as it were over the altar that

represents the results of the struggles of your race and mine, both starting practically empty-handed three decades ago, I pledge that in your effort to work out the great and intricate problem which God has laid at the doors of the South you shall have at all times the patient, sympathetic help of my race: only let this be constantly in mind, that while from representations in these buildings of the product of field, of forest, of mine, of factory, letters, and art, much good will come; yet far above and beyond material benefits will be that higher good that (let us pray God) will come, in a blotting out of sectional differences and racial animosities and suspicions, in a determination to administer absolute justice, in a willing obedience among all classes to the mandates of law. This—this—coupled with our material prosperity, will bring into our beloved South a new heaven and a new earth.

# SUBJECTS

CHAPTER FOUR

Eloquence not only considers the subject, but also the speaker and the hearers, and both the subject and the speaker for the sake of the hearers.

GEORGE CAMPBELL
The Philosophy of Rhetoric, I, iv

WHAT to Talk About.—Suppose you are a college senior, home for a vacation. A club to which you formerly belonged is having a meeting at the Y.M.C.A. and they ask you to come and address them. What should you talk about?

Suppose that a local attorney has just been appointed to an important post in the government. Before he leaves the community he is asked by a local service club to address their weekly meeting. What should he talk about?

Suppose the head of the state veterans' association is visiting your campus, and is asked to make a brief address before the college assembly. What should he talk about?

And suppose, as frequently happens, that a college professor is asked to visit a town where he is a perfect stranger and address "a woman's club." Perhaps he is a professor of agricultural economics and is reported to have given a good talk to the farmers of a neighboring town on when to sell hogs. What should he talk about before this unknown woman's club?

These are problems such as speakers are constantly called upon to meet. Often they have not the slightest foreknowledge of the kind of situation they will face and can only guess at the composition of their audience. Generally they would be very grateful to have a topic assigned, but often the audience itself does not know what it wants to hear. It merely wants a speaker, and he is told that he may use any subject he pleases. The fact is, of course, that he may not do anything of the kind. He is expected to choose a subject that will please the audience, and though he is given no help in discovering his audience's tastes, he is expected to make a speech that they will like. Under such circumstances the choice of a suitable topic is a difficult task indeed, and will tax the wisdom of even the most experienced speaker. He can assume only that his audience is a normal one, with the tastes and interests common to all mankind, and that they will be reasonably attentive to an address on a subject of general interest.

Subjects of General Interest.—Let us hope that you do not often have to face such a situation. But for fear you do, it may be well to set down a few topics of general interest, topics on which many speeches have been made and are being made. These are merely general topics—each will have to be narrowed or focused to a particular theme or proposition. They are meant only to suggest areas of interest in which a specific subject may be found.

#### TOPICS OF GENERAL INTEREST

Adult Education	Democracy	Intolerance
Advertising	Disarmament	Juvenile Delinquency
Americanism	Divorce	Labor
Art of Living	Education	Leisure
Books	Electric Power	Liberty
Budgets	Employment	Medical Practice
Bureaucracy	Euthanasia	Paternalism
Business	Fascism	Poor Relief
Citizenship	Federal Aid	Poverty
Civil Rights	Food ·	Progress
Climate	Foreign Affairs	Propaganda
Conservation	Free Speech	Safety
Consumers	Health	Social Reform
Crime	Housing	Taxation
	Inflation	World Organization

Subjects for Particular Audiences.—It is likely, however, that for most of your speeches you will be able to have advance information about your audience and the purpose that brings them together. This information you must consider first of all in deciding upon a subject. Go over the analysis in the preceding chapter and try to decide what the situation calls for. Sometimes the date of the meeting alone will suggest a subject, as on July 4, or the last Thursday in November.

The audience may have met for a particular purpose, to celebrate a certain event, to do honor to a popular hero, or to plan a campaign. They will expect a speech that conforms to that purpose and will not want the meeting turned from its proper end. But this does not mean that on Washington's birthday the audience will want a speech consisting solely of praise for the Father of his Country. They will welcome a discussion of modern problems in the light of Washington's principles. A testimonial banquet to a successful athletic team need not be only an occasion for buttering the players up one side and down the other. The players as well as their admiring followers may welcome discussion of some more general subject, such as the effect of competitive athletics on character, or the athletic hero's responsibility to the community.

Turn to the address at the end of this chapter to see how a courageous and skillful speaker turned a speech at a convivial banquet into a plea for the peaceful solution of a serious national crisis. Edward Everett Hale believed that this speech saved the nation from a terrible calamity. The occasion was the annual dinner of the New England Society of the City of New York. Present at the meeting were many of the most influential business and social leaders of the country. The time was just after the presidential election of 1876 when there was real uncertainty as to whether Samuel J. Tilden or Rutherford B. Hayes had been elected. Party feeling ran high, and there was open talk of another civil war. The occasion of the banquet called for praise of New England and her influence, and the speaker, George Wil-

liam Curtis, met that requirement. But after he had won his audience to unity and good feeling by his graceful and witty allusions to the Puritan influence he cried, "And do you ask me, then, what is this Puritan principle?" and defined it as liberty under the law. Then he went on to an eloquent exhortation of his hearers to use this principle in solving the present crisis. And when he said toward the end, "Think not, Mr. President, that I am forgetting the occasion," his excited audience cried, "No, No," and "Go on."

You may never have an opportunity to turn an appropriate subject to such an unexpected and noble end, but this instance should serve to show the possibility of adapting a well-chosen topic to something more worthy than tickling the immediate fancy of your audience.

Narrow the Subject to Suit the Time.—In choosing a subject consider the limitation of time, or, to put it another way, the scope of the subject. A novice may attempt in a ten-minute talk to cover the causes of the Second World War, or the development, present status, and future of aviation. A practiced speaker who is really informed on such a subject will need a whole semester's course of lectures to do it justice. Consider carefully whether your subject can be adequately treated in the time allotted you. It is astonishing to find how often even an experienced speaker attempts to cover more ground than his time allows and must either flounder to a fumbling conclusion, or struggle on against an audience that knows that his time is up and becomes restless and inattentive.

You can cover a broad and complex theme in a brief talk only by confining yourself to a mere list of the more important points—a bare outline without the filling in and development of detail which are necessary for effectiveness. If you are to impress an audience with an idea, you must develop it sufficiently to make it stick, and that requires time.

But if you have a genuine interest in such a subject as avia-

tion, you need not reject it because your time is limited to five or ten minutes. You can limit the subject, and treat only one phase of it, such as the uses of cargo planes, the development of the Flying Fortress, the need for better air ports, or the effect of aviation on international relations. It is better to give a full and satisfying discussion of one small phase of a subject than to attempt a remote airplane view of the whole field. In general, it may be said that, for beginners at least, the narrower the subject, the better the speech.

Avoid Complicated Themes.—A third test for your subject is its suitability for oral presentation. Agricultural and engineering students especially may need to be cautioned against choosing subjects that require elaborate charts and drawings, complicated apparatus, or unavailable demonstration materials. Some subjects capable of oral treatment cannot be adequately handled in a classroom. Some farm demonstrations had best be attempted only on the farm, tree-pruning in the orchard and cattle-judging in the pasture. One supposes that the construction of a cantilever bridge can best be learned from a blueprint, or a small model. At least it has been found that attempts to explain that complicated structure orally are not very successful. One engineering student came early to class and filled the blackboard with a diagram of the intricate wiring system of a superheterodyne radio set. He talked learnedly for twenty minutes about his drawing, and had to be stopped, leaving the class and the instructor as ignorant as when he began. Some subjects just cannot be treated orally. They can be learned only from books or laboratory demonstrations, and so are not suitable for classroom speeches.

Suit the Subject to the Speaker.—A very good subject for a speech may not be the right subject for *you* to discuss. How we won the game had better be discussed by one of the players rather than by one of the spectators. Life on Guadalcanal Island, or the

management of landing ships, is a better subject for one who can speak from experience than for one who depends on the war correspondents for his information. It is well to remember that your vivid description of how the Americans landed on the Cherbourg peninsula may be checked by some member of your audience who was there when it happened.

On the other hand, you may need to be cautioned against neglecting or evading a subject which is appropriate for you, and which your audience will expect you to discuss. During the war an army officer who had been in action in the North African campaign was asked to address a service club. Quite naturally they expected to hear something of his experiences in battle, and when he chose instead to spend most of his time bragging about what a tough disciplinarian he was they were disappointed. If you hold some office or have had some unique experience that qualifies you to speak on a certain subject, then that is the subject for you. If you are asked to speak because you are a member of an athletic team you are not expected to discuss stamp collecting or bee culture.

Some students hesitate to talk about their own experiences because they fear they will be thought boastful. One student had driven a car from Illinois to Panama, taken a voyage around South America, and then sailed for hundreds of miles up the Amazon, where he shot crocodiles, and was shot at by savage Indians using poisoned arrows, yet he was reluctant to talk of any of these adventures and had difficulty in finding a subject for a speech. When prevailed upon to tell of his experiences he, of course, held the class spellbound, though he was not a good speaker. Another student wished to discuss labor problems, but without revealing the fact that he had worked in a steel mill and knew at first hand the problems and opinions of the workers. It is not immodest to speak of what you have seen, or what you have been through. So if you have traveled with a circus, fought forest fires, suffered shipwreck at sea, or had battle experience in the war, do not let misplaced modesty prevent you from drawing upon such an unusual experience either for the theme of a speech or for illustration.

## AIDS IN FINDING SUBJECTS

What can be done for the student who has had no thrilling adventures, who has visited no unusual places, who has no unique hobby, and who perhaps has never read a challenging book, or in any way had his interest aroused? What of the boy or girl who says, "I have never been away from home, nothing interesting has ever happened to me, and I don't read much. What can I talk about?" One is tempted to say that such a student is out of place in a class in public speaking. Plato represents the teacher of public speaking as saying, "I never force a man to take up speaking when he is ignorant. Let him acquire knowledge first, then come to me." Our aim is to help the student make his ideas effective. But if he has no ideas, we can do nothing for him.

However, it must be recognized that some students soon exhaust their stock of subjects, and that others who are well informed are often unable to see the possibilities for speeches in their stock of ideas, and so something needs to be said to help you find a subject when you are at a loss for one.

Begin Early.—To wait until the night before the speech is due and then seize frantically upon whatever comes to mind, gives you no time to consider the suitability of your subject, much less to prepare it effectively. The fact is that months and years of preparation are needed to help you find appropriate speech subjects—years of wide reading and deep thinking. Good subjects will come readily to a rich and fertile mind. They will hardly occur at all to a mind that is shallow and ill-nourished. Preparation for the task of finding speech subjects should, then, begin years before you enroll in a class in public speaking.

But what can be done in the immediate situation, assuming

that nothing is suggested by the audience, the occasion, or your personal relation to them? The first thing to be said is, Don't wait for a subject to come to you; go after it. You can waste futile hours in waiting for an inspiration, and the lightning may never strike. Seize upon any idea present and examine its possibilities. Turn it over in your mind and examine it from one side and another. Ask yourself questions about it. Try to discover its various aspects. What do you already know about it, and what do you need to find out? Consider it in relation to various speech purposes. You may discover that it is very much more promising than at first view.

Suppose that you have read some politician's warning against the dangers of bureaucratic government, and you wonder if you can make a speech on that subject. You begin to ask questions. Why do we have government bureaus? Where did they come from? They must have been created by acts of Congress. Then why do congressmen fear them? Could we get along without them? How could government operate without bureaus? Take the post office. Would it be possible to get our mail delivered without putting it in charge of a bureau? Or could income taxes be collected without some kind of government agency in charge? Do local governments have bureaus? What about the school system, the fire department, the street-cleaning service, the police bureau? Are these dangerous institutions? They don't seem so. Perhaps it is the "bureaucrats" in charge of them that create discontent and fear. Do you know any bureaucrats? Oh, yes. You know the postmaster. You know the superintendent of schools, and you think that at times he was guilty of unnecessarily abridging your personal freedom. And you know several bureaucrats in the local fire station where you used to play as a child. They didn't seem to be dangerous characters. And perhaps you know also a police sergeant who seems quite a human fellow. You will make a speech in defense of bureaucrats. But first you will try to find out more about the federal bureaus to which the politician objected. Perhaps they are dangerous, or perhaps he criticized them only because they were not of his party.

Consult Your Own Interests.—A subject is not necessarily something to be found on a shelf in the library, something toward which your attitude is impersonal and indifferent. It may best be found in your intimate daily concerns. It may be so close to you that you fail to see it. Do you have a hobby that is worth talking about? What is your favorite sport or recreation? How do you like to spend your leisure time? Camping, hunting, slumming, knitting, roaming the streets, driving, sailing, loafing at the corner drugstore? Some very good speeches have been made on the delights of loafing, and on the nature of the human animal as revealed at the corner drugstore. Recall your familiar experiences and see whether one of them will not suggest a subject that the class will like to hear you talk about.

Your college studies also should offer fruitful sources of speech topics. What is your field of specialization? Why have you chosen it? Are you preparing for a career in law, medicine, engineering, business, teaching, home making? Would you recommend such a career to others? Students in other fields than yours will ordinarily like to hear you tell of the particular problems or advantages in your field.

What topics can be found in your major study? The fact that you have chosen a certain subject for special study must indicate that you have an unusual interest in it. Surely there are some phases of it that you would like to talk about. History, economics, politics, philosophy, and sociology are especially fruitful in subjects for discussion. And do not assume that such subjects as English literature have nothing to offer in the way of speech topics. Consider such questions as, Where did Shakespeare get his plots, and what do they indicate about his reading and his education? What would Dickens write about if he were living today? What has Wordsworth to teach us about nature? Has Tennyson's faith in the future been justified by later develop-

ments? You object that these are not very interesting? "It is not the subject that is dry, young man; it is you." There is no subject that cannot be made interesting by the right person, at the right time, before the right audience. You have a right to assume that the class audience will respond to very much the same interests that move you.

If your own likes and interests do not suggest a subject, consult your dislikes. What are you against? What would you like to reform? Is there some abuse that ought to be corrected, some custom or institution that has lost its meaning and ought to be abolished? Perhaps you can even venture to propose that some campus tradition be modified or abandoned. Are you opposed to tipping? Do you deplore the vulgarity of modern advertising? What reforms would you propose in radio broadcasting? in the movies? in the newspapers? in railroad service? in local eating places? in the management of athletic contests? Anything that irritates you or stirs you to protest or revolt can generally be made to supply a subject for a speech.

Or perhaps you have heard a speech that you would like to answer. Perhaps another speaker, in class or out, has challenged one of your dearest beliefs. Answer him. The heat generated by disagreement with others will not only help you to find a subject; it will stimulate you to make thorough preparation and to speak with spirit and conviction.

Consider Popular Interests.—What are people in your community talking about when they meet each other on the street, at luncheon, at their clubs, or around the bridge tables? Is there a new project in housing, in transportation, in public building, in street improvement, in crime prevention, in flood control? Is there a drive in prospect to raise funds for the Community Chest, the Red Cross, or some other charity? Or are state and national problems in the limelight of public attention, as they are at the time of a political election? What subjects occupy most space in the newspapers, and on what subjects are editorials

being written? What are the themes of radio commentators? Public speaking properly deals with public questions, with the problems that concern all of us as citizens. This has always been true in democratic societies, and always will be. Many of the problems of democratic government are perennials; they are never finally settled and put to rest. They develop and change with changing times, but they are always with us. Long ago Aristotle defined certain areas of public interest with which every speaker should be familiar. These were:

1. Ways and means of raising revenue; how to increase taxation; how to cut expenses.

2. War and peace; the military forces of our own and other countries; foreign relations.

3. National defense; strategic geography; existing fortifications and the need for expanding them.

4. Exports and imports; what we can produce and what we must buy abroad; what other countries can buy from us and what they can supply us.

5. Legislation; the nature and history of the different types of government.

These are still the themes of many thousands of public speeches. Since Aristotle's day the area of governmental activity has expanded enormously but the basic problems remain very much the same, and every citizen in a democracy should be able to discuss them intelligently. Why not, then, prepare yourself for citizenship by practicing on these universal political subjects?

There is another reason why it is wise to choose your subjects from the common problems of citizenship. The vocational and professional interests of modern students have become so various and so highly specialized that they can hardly be discussed in a language that can be understood by any one outside the speaker's special field. Accountancy, finance, engineering, law and medicine all have their special vocabularies, as well as their special areas of controversy. Their intricacies will not interest a general class, and often cannot be understood by either the class or the teacher. If there is to be a meeting of minds in the public-

speaking class, the subjects discussed should be of common interest. This common interest can be found in problems of citizenship, for while we may earn our livings as teachers, farmers, merchants, or aviators, we are all citizens under a common government. Try, then, to find your subjects among these common problems of citizenship.

Campus Topics.—Doubtless, however, all the problems of the nation can be found in miniature on the average college campus, and for a beginner in public speaking campus topics offer some advantages. Interest in them is generally ready-made, and a learner will usually feel more confident in speaking on a topic that is familiar to both him and his hearers. But just here lies a danger. Unless you are willing to do some investigating and some thinking your speech will consist only of the familiar gossip that floats about the campus, the superficial information and misinformation that makes up most "bull sessions." Try to get at something deeper than the minutiæ of campus politics and petty bickering over campus honors.

One subject that you ought to get your teeth into is the purpose of college education. Should the state provide college education for every one? for any one? What is liberal education? What good is it? Is it good for businessmen? engineers? housewives? Who should finance higher education? Why? What is a trained mind? What is intelligence? Does college education make people intelligent? Are "activities" more valuable than studies? What subjects, if any, should be required of every one? etc.

Other topics that have served well for speeches are: Faculty censorship of student publications. Does the faculty govern too much? Should there be more, or fewer, electives? Should students be taxed to support activities? Should they be "high pressured" into supporting athletics, publications, churches, dances, etc.? Should students be indoctrinated with "Americanism"? The college's responsibility for making good citizens. Race discrimination on the campus—in glee clubs, athletic teams, fraternities, parties. Democracy on the campus. Are fraternities democratic? Should college men be prepared for war? Should agitators be allowed to speak on the campus? Should religious organizations be allowed the use of the campus buildings? Examinations. The honor system. The value of honor societies. The treatment of freshmen. Faculty responsibility for student conduct. Student self-government. Over-emphasis on football. Should college athletes be paid? Is intercollegiate sport a game, or a business? Is athletics the right kind of advertising for the college? Co-education.

Miscellaneous Subjects.—To help you further in selection of a subject, here is a list of subjects that have been used successfully in the classroom. They are arranged according to purpose.

## SUBJECTS FOR SPEECHES TO INFORM

Oil for the Lamps of Illinois Popular Philosophies Creating Jobs Ghosts **Buying Shoes** Need a Date? How to Cope with Salesmen Bank Checks How to Walk Trade Associations Athletics at Oxford Development of Firearms Polo Selling a Radio Show Radium Employment Psychology Earthquakes The City of Bees The Star-Spangled Banner Hunger Sailing

What Is Americanism? Clarence Darrow Modern Architecture The Stock Yards The Fourth Dimension How to Become a Radio Announcer Glass Wool Tests for Fracture in Metals How to Be a Business Success Manufacture of Glass Eyes TVA How Explosives Are Made What Is an Inferiority Complex? How to Buy a Used Car Misuse of Statistical Evidence The FBI Soccer Vining Peas Propaganda Techniques

Life in a Sorority Co-operatives in Sweden How to Get the News How Gears Operate Making Steel The Stock Market Condensing Milk Air Express Deep-sea Fishing Radio Sound Effects Make-up Water-well Drilling How a Bill Is Passed in Congress Meat Packing Butter Making How to Enjoy Pipe Smoking Bottling Soft Drinks Rugs and Carpets Batting Styles in Baseball How to Sell Shoes Industry's Lightest Metal History of the Mask in the Theater How Not to Get a Job The Making of a Neon Light The Psychology of Stage Fright The Bessemer Converter What a Musician Looks for in an Instrument Making a Newspaper Dummy The History of Brooms

How to Get Cheated on Furs Pasteurization of Milk The Rise of Nazism Our Local Police Force Ancient Types of Money Life on the Planet Mars The American Consular Service X-rays How to Study Artificial Hearing Devices A Definition of Education Water Purification Manufacture of Ice Cream How to Travel Cheaply Cicero The Lie Detector Homing Pigeons Under-feed Stokers Why Orchids Cost So Much What Is Libel? Patent Medicines The Common Fly Lovejoy: How Alton Feels Now The Hebrew Language Technological Unemployment Propaganda Analysis Theories of Acting Cryptography Theater Director: A superman What Is a Liberal?

## SUBJECTS FOR SPEECHES TO PERSUADE

Spectator Athletes College-bred Criminals The Play's the Thing Football Scouting Radio Censorship Chewing Gum

A Definition of Democracy

Prevent Common Colds Support the Symphony Use the Library Support Open-Forum Groups Beware of Fake Advertising Clean Up Campus Politics

Safety in the Home Enjoy Good Music Vacations in Winter Tipping Smoking Cigarette Advertising The 13-Month Calendar Concentration Camps Consumers Research Take an Interest in Politics You Can Do without a Car Get the Most Out of College Buy Hospital Insurance Use Your Leisure Wisely Take More Science Know Your Friends How to Lose Friends Abolish Hell Week Support the Infantile Paralysis Buy a New Car, Not a Used One Read — Magazine Read Your Newspaper Beware of Loan Sharks Avoid Reckless Walking You Should Have a Hobby Don't Stress Campus Activities There Is No Equality of Opportunity Improve Your Language Game Conservation Unemployment and Relief Legalize Birth Control National Lotteries The Farm Bureau Free Trade Capital Punishment Uniform Marriage Laws Company Unions Proportional Representation

Support the Red Cross Buy T. B. Stamps Avoid Reckless Driving Watch Your Diet The Death of Chivalry Sharpen Your Wits Defense of the Protective Tariff Double Liability Insurance Against Immigration Resume the Gold Standard Imperialism and the War Fish Conservation Federal vs. State Government Compulsory Military Training Mercy Killing Socialized Medicine Freedom of the Press Unicameral Legislatures Government Ownership of **Utilities** Temperance Pure Food and Drug Laws Machinery and Unemployment The Townsend Plan The Treatment of Aliens Second-hand Book Racket Prison Reform Protect Tenant Farmers Prevent Juvenile Delinquency Newspapers Cause Crime Kiddy Horror Programs on the Air The Housing Problem Installment Buying Keep Out of Latin America Strike-made Wages Pressure Groups Co-operative Rooming Houses Study Philosophy Speech for Students of Agriculture

Compulsory Automobile Insurance Women in Industry Government Ownership of Munition Plants Popular Referendum on War Women in Politics The Grading System The Parole Racket Soil Conservation Consumers Co-operatives Teach the Facts of Life Consolidated Schools Our Expensive Highways Government Ownership of Railroads Evolution vs. Fundamentalism The World Court Old Age Pensions Mob Law GOP-Another White Elephant Is the Press Free? Should We Learn to Fly? Stop Worrying Choose Your Mate Intelligently Support Student Activities Support the Campus Theater So You're Going to Stop Smoking Has Democracy Failed? Should We Standardize Food? Should Gambling Be Legalized? Is Communism Dangerous? The British in India Is Farm Life Dull? Consumers Organizations The Sales Tax Is Religion Needed? Should Movies Be Censored?

Require the Study of Psychol-Require Speech for Engineers What's Wrong with Higher Education Work a Year before Going to College Who's Killing Free Enterprise! A Case Against Planned Economy A Case Against Advertising The Newspaper Guild Should We Have Courses in Driving The Menace of Propaganda Harlem: Our Greatest Slum The Case for the CIO Should We Sterilize the Unfit? The Evil of Paternalism Respecting the Negro Servant Is It Possible to Vote Intelligently? Funeral Reform Public Discussion: Safeguard of Democracy Interstate Trade Barriers Pan-American Solidarity Our Antiquated Jury System Honesty in Advertising Negro Suffrage in the South Labor Unions Must Clean House Strike Breaking Civil Liberties Concentration of Wealth Big Business Controls the Press Abolish Poll Taxes Sex Education Can You Enjoy Poetry? Uniform Grading Standards War on Insects

Why I Am Anti-Union
Tricking the People with
Slogans
Abolish Campus Cliques
The Right to Strike
Caring for Your Teeth
Are There More Frontiers?

Travel by Air
Visit Mexico
Youth Hostels
Cremation or Burial?
Don't Work Your Way
Through College
Live in a Small Town

## SUBJECTS FOR SPEECHES TO ENTERTAIN

Animal Personalities College Life in the Movies My Roommate Rural One-Room Schools Buggy Riding Origin and Derivation of Words Correspondence Clubs for the Lovelorn What's in a Name? How to Hitchhike Farm Life Make the Punishment Fit the A Day in the Dakota Harvest Fields Crossing the Atlantic Pet Peeves Fun with Snakes Radio Speaking Bull fighting Defense of the String Bass Cemeteries Tricks of Magic Trapping Skunks Ancient Types of Money The Rodeo Can the Customer Be Right?

Cartooning Superstitions Surnames A Mexican Funeral This Streamlined  ${f Age}$  'White Elephants The Life of a Paper Boy Toy Shows How to Lose Friends The Leaning Tower of Pisa Life in a Fox-hole Herding Sheep in Wyoming Night Life Hunting with the Long Bow Life of a Bellhop Fishing in Florida Life of an Italian Honey Bee The First Mormon Settlement Behind the Counter Am I a Snob? Enjoying Poetry Do You Own a Dog? Song of the Open Road On a Movie Set Mountain Climbing Lake Michigan Excursion Chinese Retailing

Bear in mind that these topics are merely suggestions. Before you choose one of them consider carefully whether you are qualified to discuss it, or can become qualified. With your audience in mind make a clear statement of your purpose in speaking, and then proceed to find materials as directed in the next chapter.

Tests for the Speech Subject.—Let us summarize this discussion in the form of a series of questions that you may use to test the suitability of your subject, and the subjects of speeches you hear others give.

- 1. Was the subject appropriate for the given audience?
- 2. Could it be treated adequately in the time available?

3. Was it suitable for *oral* presentation?

4. Was it an appropriate subject for the particular speaker?

How to Find a Subject.—It will be well to summarize also the suggestions made for the student who has difficulty in finding a subject.

1. Begin early.

- 2. Seek actively for a subject; don't wait for one to come
- 3. Mull over a subject before you reject it; consider all its possibilities.
- 4. Consult your own interests, your experiences, tastes, hobbies, studies.
- 5. Consult your dislikes, the things you oppose or would like to reform.
- 6. Consider what current events or problems are being talked about in the community.
- 7. Remember that the common problems of citizenship are always appropriate for classroom discussion.
- 8. Try to find a campus topic that you can treat with originality and distinction.
- 9. Examine carefully the topics given in this chapter.

#### EXERCISES

1. Select five of the general topics on page 63. For each of them state three specific purposes for speeches—one to inform, one to persuade, and one to entertain. Be sure that your statement of purpose includes the subject of the speech; for example, "To stimulate in this Parent-Teacher Association a fuller realization of the need for democratic training in the classroom."

- 2. Analyze the suitability of each of these subjects and purposes for a speech in the following situations: 1, For a lawyer speaking at a weekly meeting of his service club; 2, For a speech by yourself at the monthly meeting of a woman's club; 3, For a professor of English at a faculty-student forum in a college fraternity.
- 3. Write a brief statement analyzing your range of experience and knowledge as a source of speech subjects.
- 4. Make a list of five subjects on which you can prepare a fiveminute speech. State a specific purpose for each. Apply to each subject the four tests given above.

## THE PURITAN PRINCIPLE: LIBERTY UNDER THE LAW<sup>1</sup>

#### GEORGE WILLIAM CURTIS

The following account, by the Reverend Edward Everett Hale, of the circumstances attending the delivery of this speech, and of the effect produced by it, appeared in the Boston Commonwealth, Sept. 10, 1892:

"I have said a hundred times, and am glad here to put on record my opinion, that at a great moment in our history George William Curtis spoke the word which was most needed to save the nation from terrible calamity. It was at the annual dinner of the Forefathers' Society of the City of New York, at Delmonico's Hotel, in 1876. That society embodies some of the very best of the leaders of business and of social life in New York, and it is the pride of its managers to assemble on Forefathers' Day the very best of the leaders, who are not of New England blood, who represent the highest and most important interests in that city. On the anniversary of 1876 I had the honor and pleasure of representing at their dinner-party Boston and the New-Englanders who had not emigrated. It was at the moment when the Hayes-Tilden difficulty was at

<sup>&</sup>lt;sup>1</sup>From Orations and Addresses of George William Curtis, New York: Harper and Brothers, 1894. Reproduced by permission.

its very worst. Intelligent men and even decent newspapers spoke freely of the possibility of civil war. The deadlock seemed absolute, and even men perfectly loyal to the principles of American government turned pale as they looked forward to the issue. In the distinguished company of perhaps three hundred representative men at Delmonico's, about half believed to the bottom of their hearts that Mr. Tilden was chosen President. The other half believed with equal certainty that Mr. Haves was chosen. I myself had no more doubt than I have now that Mr. Hayes was fairly chosen. I sat by a mayor of New York, a man of high character and level head, who told me that he had postponed his journey to Cuba that he might be present at Mr. Tilden's inauguration. He was as sure of that inauguration as he was that he lived.

"Before such an audience Mr. Curtis rose to speak. Instantly -as always—he held them in rapt attention. It would have been perfectly easy for a timid man, or even a person of historic taste, to avoid the great subject of the hour. Mr. Curtis might well have talked about Brewster and Carver, Leyden and Delfthaven, and have left Washington and the White House alone. But he was not a timid man. He was much more than a man of delicate taste, well trained and elegant. And therefore he plunged right into the terrible subject. Terrible is the only word. He passed from point to point of its intricacies, of which he did not underrate the difficulty. He then used the privilege of the occasion, citing the common sense of the conscientious statesmen of our race; and he came out with his expression of his certain confidence that the good sense of the sons of such an ancestry would devise a tribunal impartial enough and august enough to determine the question to the unanimous assent of the nation.

"He said this so clearly and certainly that he carried with him every man in the assembly. Almost on the moment every man was on his feet, cheering the sentiment. I know that the Mayor of New York and I, who had but just before been absolutely at cross-purposes in our talk, were standing side by side, each with one foot in his chair and the other foot on the table, cheering and waving our handkerchiefs. So was every other man of the twenty guests at the table.

"Those three hundred men of mark in New York went home that night, and went to their business the next day, to say that a court of arbitration must be established to settle that controversy. In that moment of Mr. Curtis' triumph, as I believe, it was settled. This is certain: from that moment, as every careful reader may find today, the whole tone of the press of all parties in the city of New York expressed the belief which he expressed then, and which that assembly of leaders approved by their cheers. And from that moment to this moment there has been no more talk of civil war.

"Because I remember Mr. Curtis in a scene like this, where he showed the courage of his conviction, I am a little sensitive when I hear people speak of his 'elegance' and 'eloquence,' and of his being 'the last of the orators,' as if he were only or chiefly a dainty man, who valued especially the arts of expression. Undoubtedly he did value them, for he was not a fool. But he valued them for the use which he could make of them for the welfare of the State, not for themselves or for his own immediate reputation."

The speech is reprinted from the pamphlet report of the occasion issued by the Society. The indications of applause have been allowed to stand, as showing the spirit and impression of the moment.

## THE PURITAN PRINCIPLE: LIBERTY UNDER THE LAW

MR. PRESIDENT and gentlemen of the New England Society: It was Izaak Walton, in his Angler, who said that Doctor Botelier was accustomed to remark "that doubtless God might have made a better berry than the strawberry, but doubtless he never did." And I suppose I speak the secret feeling of this festive company when I say that doubtless there might have been a better place to be born in than New England, but doubtless no such place exists. [Applause and laughter.] And if any skeptic should reply that our very presence here would seem to indicate that doubtless, also, New England is as good a place to leave as to stay in [laughter], I should reply to him that, on the contrary, our presence is but an added glory of our mother. It is an illustration of the devout missionary spirit, of the willingness in which she has trained us to share with others the blessings that we have received, and to circle the continent, to girdle the globe, with the strength of New England character and the purity of New England principles. [Applause.] Even the Knickerbockers, Mr. President-in whose stately and splendid city we are at this moment assembled, and assembled of right because it is our home-even they would doubtless concede that much of the state and splendor of this city is due to the enterprise, the industry, and the genius of those whom their first historian describes as "losel Yankees." [Laughter.] Sir, they grace our feast with their presence; they will enliven it, I am sure, with their eloquence and wit. Our tables are rich with the flowers grown in their soil; but there is one flower that we do not see, one flower whose perfume fills a continent, which has blossomed for more than two centuries and a half with ever-increasing and deepening beauty-a flower which blooms at this moment, on this wintry night, in never-fading freshness in a million of true hearts, from the snow-clad Katahdin to the warm Golden Gate of the South Sea, and over its waters to the isles of the East and the land of Prester John-the flower of flowers, the Pilgrim's Mayflower. [Applause.]

Well, sir, holding that flower in my hand at this moment, I say that the day we celebrate commemorates the introduction upon this continent of the master principle of its civilization. I do not forget that we are a nation of many nationalities. I do not forget that there are gentlemen at this board who wear the flower of other nations close upon their hearts. I remember the forget-me-nots of Germany, and I know that the race which keeps "watch upon the Rhine" keeps watch also upon the Mississippi and the Lakes. I recall—how could I forget?—the delicate shamrock; for

There came to this beach a poor exile of Erin, and on this beach, with his native modesty,

He still sings his bold anthem of Erin-go-Bragh.

[Applause.] I remember surely, sir, the lily—too often the tiger-

lily—of France [laughter and applause] and the thistle of Scotland; I recall the daisy and the rose of England; and, sir, in Switzerland, high upon the Alps, on the very edge of the glacier, the highest flower that grows in Europe, is the rare edelweiss. It is in Europe; we are in America. And here in America, higher than shamrock or thistle, higher than rose, lily, or daisy, higher than the highest, blooms the perennial Mayflower. [Applause.] For, sir and gentlemen, it is the English-speaking race that has molded the destiny of this continent; and the Puritan influence is the strongest influence that has acted upon it. [Applause.]

I am surely not here to assert that the men who have represented that influence have always been men whose spirit was blended of sweetness and light. I confess truly their hardness, their prejudice, their narrowness. All this I know: Charles Stuart could bow more blandly, could dance more gracefully than John Milton; and the Cavalier king looks out from the canvas of Vandyck with a more romantic beauty of flowing love-locks than hung upon the brows of Edward Winslow, the only Pilgrim father whose portrait comes down to us. [Applause.] But, sir, we estimate the cause beyond the man. Not even is the gracious spirit of Christianity itself measured by its confessors. If we could see the actual force, the creative power of the Pilgrim principle, we are not to look at the company who came over in the cabin of the Mayflower; we are to look upon the forty millions who fill this continent from sea to sea. [Applause.] The Mayflower, sir, brought seed and not a harvest. In a century and a half the religious restrictions of the Puritans had grown into absolute religious liberty, and in two centuries it had burst beyond the limits of New England, and John Carver of the Mayflower had ripened into Abraham Lincoln of the Illinois prairie. [Great and prolonged applause.] Why, gentlemen, if you would see the most conclusive proof of the power of this principle, you have but to observe that the local distinctive title of New-Englanders has now become that of every man in the country. Every man who hears me, from whatever State in the

85

Union, is, to Europe, a Yankee, and today the United States are but the "universal Yankee nation." [Applause.]

Do you ask me, then, what is this Puritan principle? Do you ask me whether it is as good for today as for yesterday; whether it is good for every national emergency; whether it is good for the situation of this hour? I think we need neither doubt nor fear. The Puritan principle in its essence is simply individual freedom. From that spring religious liberty and political equality. The free State, the free Church, the free School-these are the triple armor of American nationality, of American security. [Applause.] But the Pilgrims, while they have stood above all men for their idea of liberty, have always asserted liberty under law and never separated it from law. John Robinson, in the letter that he wrote the Pilgrims when they sailed, said these words, that well, sir, might be written in gold around the cornice of that future banqueting-hall to which you have alluded, "You know that the image of the Lord's dignity and authority which the magistry beareth is honorable in how mean person soever." [Applause.] This is the Puritan principle. Those men stood for liberty under the law. They had tossed long upon a wintry sea; their minds were full of images derived from their voyage; they knew that the will of the people alone is but a gale smiting a rudderless and sailless ship, and hurling it, a mass of wreck, upon the rocks. But the will of the people, subject to law, is the same gale filling the trim canvas of a ship that minds the helm, bearing it over yawning and awful abysses of ocean safely to port. [Applause.]

Now, gentlemen, in this country the Puritan principle in its development has advanced to this point, that it provides us a lawful remedy for every emergency that may arise. [Cheers.] I stand here as a son of New England. In every fiber of my being am I a child of the Pilgrim. [Applause.] The most knightly of all the gentlemen at Elizabeth's court said to the young poet, when he would write an immortal song, "Look into thy heart and write." And I, sir and brothers, if, looking into my own

heart at this moment, I might dare to think that what I find written there is written also upon the heart of my mother, clad in her snows at home, her voice in this hour would be a message spoken from the land of the Pilgrims to the capital of this nation—a message like that which Patrick Henry sent from Virginia to Massachusetts when he heard of Concord and Lexington: "I am not a Virginian, I am an American." [Great applause.] And so, gentlemen, at this hour, we are not Republicans, we are not Democrats, we are Americans. [Tremendous applause.]

The voice of New England, I believe, going to the capital, would be this, that neither is the Republican Senate to insist upon its exclusive partisan way, nor is the Democratic House to insist upon its exclusive partisan way, but Senate and House, representing the American people and the American people only, in the light of the Constitution and by the authority of the law, are to provide a way over which a President, be he Republican or be he Democrat, shall pass unchallenged to his chair. [Vociferous applause, the company rising to their feet.] Ah, gentlemen [renewed applause]—think not, Mr. President, that I am forgetting the occasion or its amenities. [Cries of "No, no," and "Go on." I am remembering the Puritans; I am remembering Plymouth Rock, and and the virtues that made it illustrious. [A voice-"Justice."] But we, gentlemen, are to imitate those virtues, as our toast says, only by being greater than the men who stood upon that rock. [Applause.] As this gay and luxurious banquet to their scant and severe fare, so must our virtues, to be worthy of them, be greater and richer than theirs. And as we are three centuries older, so should we be three centuries wiser than they. [Applause.] Sons of the Pilgrims, you are not to level forests, you are not to war with savage men and savage beasts, you are not to tame a continent nor even found a State. Our task is nobler, is diviner. Our task, sir, is to reconcile a nation. It is to curb the fury of party spirit. It is to introduce a loftier and manlier tone everywhere into our political life. It is to educate every boy and every girl, and then leave them

perfectly free to go from any school-house to any church. [Cries of "Good," and cheers.] Above all, sir, it is to protect absolutely the equal rights of the poorest and the richest, of the most ignorant and the most intelligent citizen, and it is to stand forth, brethren, as a triple wall of brass around our native land, against the mad blows of violence or the fatal dry-rot of fraud. [Loud applause.] And at this moment, sir, the grave and august shades of the forefathers whom we invoke bend over us in benediction as they call us to this sublime task. This, brothers and friends, this is to imitate the virtues of our forefathers; this is to make our day as glorious as theirs. [Great applause, followed by three cheers for the distinguished speaker.]

# CONTENT

CHAPTER FIVE

Can it be doubtful that this is still the rule of human education; that the human creature needs first of all to be educated not that he may speak, but that he may have something weighty and valuable to say!

CARLYLE, Stump-Orator

YOU Must Have Something to Say.—Many assume that excellence in public speaking consists merely of skill in voice and gesticulation, or at most in some happy knack of knowing what will please an audience. And teachers are not lacking who will guarantee, for a price, to make you a convincing speaker in only seven days of study. Apparently it is not necessary that you have anything to say, or that you understand what you are talking about. You need only learn the tricks of the trade, and you can hold audiences spellbound.

This delusion, in one form or another, is of very long standing, and it is doubtful whether it can ever be completely demolished. Socrates reserved his strongest disapproval for the Sophists, pretenders to wisdom, who undertook to teach others when they were themselves ignorant of truth. Bacon, in showing that eloquence is inferior to wisdom, cites an older authority even than Socrates. "The great difference between them," he says, "appears in the words of God to Moses upon his refusing, for want of elocution, the charge assigned him: 'Aaron shall be thy speaker, and thou shalt be to him as God.' But for advantage and popular esteem, wisdom gives place to eloquence. 'The wise in heart shall be called prudent, but the sweet of tongue shall find greater things,' says Solomon: clearly intimating that wisdom procures a name and admiration, but that eloquence is of greater efficacy in business and civil life."

<sup>&</sup>lt;sup>1</sup>Advancement of Learning, VI, iii.

Cicero's *De Oratore* contains a long discussion of the education of the orator, concerned with the question of whether he needs to know more than the techniques of his art. It was Cicero's belief that "no man can be an orator . . . unless he has attained the knowledge of everything important, and of all liberal arts." He points out further that, "What Socrates used to say, that *all men are sufficiently eloquent in that which they understand*, is very plausible, but not true. It would have been nearer truth to say, that no man can be eloquent on a subject that he does not understand; and that, if he understands a subject ever so well, but is ignorant of how to form and polish his speech, he cannot express himself eloquently even about what he does understand." Whether to let the truth speak for itself or to try to adorn it and make it attractive to one's hearers was a subject of live controversy among the Puritan preachers of early New England.<sup>2</sup>

Emerson, who was both a scholar and an experienced and successful speaker, declared, "The orator is thereby an orator, that he keeps his feet ever on a fact." He says further, "In any knot of men conversing on any subject, the person who knows most about it will have the ear of the company if he wishes it, and lead the conversation, no matter what genius or distinction other men there present may have; and in any public assembly, him who has the facts and can and will state them, people will listen to, though he is otherwise ignorant, though he is hoarse and ungraceful, though he stutters and screams."

It is sometimes thought by those who have read only his "purple patches" that Robert G. Ingersoll was merely a word painter. But, when asked what advice he would give to a young man who was ambitious to become a successful speaker, he said, "In the first place, I would advise him to have something to say—something worth saying—something that people will be glad to hear. This is the important thing. Back of the art of

<sup>&</sup>lt;sup>2</sup>See Perry Miller's *The New England Mind* (New York, 1939), chapters on Rhetoric and The Plain Style.

<sup>&</sup>lt;sup>3</sup>From his lecture, "Eloquence."

speaking must be the power to think. Without thought words are empty purses. Most people imagine that almost any words uttered in a loud voice and accompanied by appropriate gestures constitute an oration. I would advise the young man to study his subject, to find out what others had thought, to look at it from all sides. . . . Waste no time on the how until you are satisfied with the what."

Here is advice from authorities too weighty to be ignored. They tell us, "Have something valuable to say. Know the truth before you speak. Prefer wisdom to eloquence. Develop a rich background of knowledge. You cannot speak well of what you do not understand. Keep your feet on the facts. Without thought, words are empty purses. Know what you want to say before you consider how to say it."

The emphasis in this text is upon mastery of content before mastery of the techniques of delivery. In an age when every one is urged to get on his feet and talk on all occasions regardless of whether he has a thought in his head, the emphasis is needed. One modern enthusiast urges the would-be orator to create occasions for speaking. "Call in the neighbors and practice on them. Talk to any group that will listen." During the great depression one writer found that in one small city five hundred people, living on public charity, were enrolled in free courses in public speaking, learning how to keep their hands out of their pockets, how to gain poise, how to make their bodies speak.4 We do well, of course, in a democracy to assure every man's right to "have his say"; but we do ill if we do not require him to say anything. Do not, then, presume to take the time of an audience unless you have some significant and well-digested thought to give them. And do not assume that you can make an effective speech merely by following the rules of the game. The rules are important, but they must be applied to something substantial. The skills of a sculptor are best applied to enduring marble; he

<sup>&</sup>lt;sup>4</sup>See "Some Private Thoughts on Public Speaking," Harper's Magazine (February, 1938), p. 333.

wastes his time on a statue of dough. Emerson said, "All that is called eloquence seems to me of little use for the most part to those who have it, but inestimable to such as have something to say."

The Need for Background.—Cicero's statement that the orator should know all the liberal arts seems rather extreme. Even Quintilian objected to it and thought it was "sufficient that an orator be acquainted with the subject on which he has to speak." But Cicero was setting up standards for an ideal orator, and it will do us no harm to keep such an ideal standard before us. How much it means to have a rich background of culture you can see by reading the speeches of Wendell Phillips and George William Curtis. Their wealth of allusion to history, literature, and current events, crowding every paragraph, is a powerful factor in giving brilliance to their style and conviction to their argument.

Wide reading does more, however, than furnish a source of allusions and examples. It deepens and enriches the character of the speaker, widens his interests, strengthens his emotions, and broadens his sympathies. The effect of cultural background on the orator's personality was well expressed by Ingersoll:

If the orator wants to know something, if he wants to feel something, let him read Shakespeare. Let him listen to the music of Wagner, Beethoven, or Schubert. If he wishes to express himself in the highest and most perfect form, let him become familiar with the great paintings of the world-with the greatest statues-all these will lend grace, will give movement and passion and rhythm to his words. A great orator puts into his speech the perfume, the feeling, the intensity of all the great and beautiful and marvelous things that he has seen and heard and felt. An orator must be a poet, a metaphysician, a logician-and above all, must have sympathy with all.6

You should, then, do all that is possible toward acquiring a deep

<sup>5</sup>Institutio Oratoria, II, xxi.

<sup>&</sup>lt;sup>6</sup>The Works of Robert G. Ingersoll (Dresden ed., New York, 1900), XI, p. 514.

reservoir of knowledge in literature, philosophy, history, economics, politics, and science—a store that you can draw upon as occasion permits, to enrich and enliven your speeches with illustrations, ideas, and emotions, while its very existence is an ever-present influence on your character.

But to come to the immediate task of preparing a particular speech, how shall you proceed? When you have analyzed your audience, determined upon a purpose, and chosen a subject, how shall you proceed to gather material for your speech? This is the phase of speech preparation which ancient Roman teachers called *inventione*, invention. It meant for them a systematic search for all arguments—in logic, emotion, and personality—that could be used in the particular case before the speaker.

Take Stock of What You Know.—It is generally best to begin your preparation of materials for a speech not by running to the library but by taking careful stock of what you already know about the subject. In most cases you do know something about a subject, else you would not have chosen it. Sit down with a sheet of paper or a stack of cards and write out all your ideas, thoughts, and feelings concerning the subject. Write down not only every scrap of information you have but also rumors, guesses, prejudices, beliefs, hunches, desires and suspicions. Get them all down where you can look at them. Don't rely on your memory. Some of your brightest gems may slip away from you in the later process of working over your material if they have not been committed to paper.

This collection of notes, when you have finished it, may not look very promising, but it is a beginning. And if you begin early you can add to it from time to time as you go about your business. Ideas will come to you if they have something to cluster around. They will come from unexpected sources and at unexpected times—while reading the morning paper, chatting with a friend, or preparing for bed. Keep your note paper with you and jot them down.

Then, before seeking aid outside your own mind, try to analyze this collection of materials and bring them into some sort of order. That is to say, think about them. Mull over the various topics and ask yourself questions about them. Are your "facts" really true? Perhaps they will need verifying. Are your opinions well supported? Perhaps you need further evidence. Are your feelings soundly based, or do they rest on prejudice? Will your attitudes be approved by your audience, or should they be modified? Group together the ideas that seem to belong together, and weed out what you cannot make use of. Make a tentative summary of what you really know about your subject or what you really believe about it.

This inventory of your materials will accomplish two important purposes. First, it will reveal the gaps and weaknesses in your ideas, so that when you go to the library you will know what you need and can read to some purpose, fitting what you find there into the scheme of your own thought. Second, it will stimulate the originality and vigor of your own mind so that the speech when finished will be your own, not merely a rehash of what you have read. It will teach you to think for yourself, and you ought to value highly the independence of your own mind. Schopenhauer had rather extreme views on independent thinking, but they are worth quoting. He said:

A library may be very large; but if it is in disorder, it is not so useful as one that is small but well arranged. In the same way a man may have a great mass of knowledge, but if he has not worked it up by thinking it over for himself, it has much less value than a far smaller amount which he has thoroughly pondered. For it is only when a man looks at his knowledge from all sides, and combines the things he knows by comparing truth with truth, that he obtains a complete hold over it and gets it into his power. A man cannot turn over anything in his mind unless he knows it; he should, therefore, learn something; but it is only when he has turned it over that he can be said to know it. . . .

It is incredible what a different effect is produced upon

the mind by thinking for oneself, as compared with reading. It carries on and intensifies that original difference in the nature of two minds which leads one to think and the other to read. What I mean is that reading forces alien thoughts upon the mind—thoughts which are as foreign to the drift and temper in which it may be for the moment, as the seal is to the wax on which it stamps its imprint. The mind is thus entirely under compulsion from without; it is driven to think this or that, though for the moment it may not have the slightest impulse or inclination to do so.<sup>7</sup>

Do not, then, seek information on a subject until you have catalogued and digested what you have. In some cases no further gathering of materials will be needed; when, for instance, you plan to entertain an audience by recounting an adventure, or when an athletic coach reports on the condition of his team. But for most topics further study is desirable and necessary.

Investigation and Conference.—For many topics there are other means besides reading by which you can add to your store of information. Sometimes it is possible to make a direct investigation or to talk with the persons concerned. Your discussion of conditions in the county jail will not carry much weight if based merely upon newspaper reports. But if you can see with your own eyes what conditions are and talk with the prisoners and. the jailer, you can speak with authority and will have no difficulty in arousing interest. A visit to a paper mill would be of inestimable value in preparing a talk on the manufacture of paper. Before you criticize the local bus service, better talk with the bus drivers and the manager of the company. Before you denounce the regulations governing campus dances, try to interview the dean of men. If you wish to persuade your hearers to buy tickets for a concert course, you can gain much helpful information by asking a dozen fellow students whether they expect to attend the concerts, and if not, why.

<sup>&</sup>lt;sup>7</sup>From The Art of Literature.

Even for such general subjects as inflation, social reform, and unemployment you can add to your stock of information and arguments by conversing with others. Many a great speech has been beaten out by weeks or months of preliminary conferences and discussions. Try to form the habit of steering dinner-table discussions around to the subject you have in mind for a speech, and as opportunity offers try to get the views of all sorts of persons, from the milkman to the college president. Henry Ward Beecher said, "I never found a plain man in this world who could not tell me many things that I did not know before."

Use of the Library.—Ultimately on most subjects you will wish to seek further information in the library, and so you need to learn the resources of the libraries in your community, and how to use them. It is astonishing but true that many students never visit the college library except to find readings assigned to them in their courses-and often not then. Though engaged presumably in the business of getting an education they are indifferent to this handy repository of the learning of the ages. Perhaps they assume that their professors have mastered all knowledge and will "give" it to them condensed into relatively painless capsules, or that they can absorb a "general" education by imbibing the thin gruel of the Sunday supplements and the picture magazines. With a rich banquet spread before them they prefer to go hungry. Wounded in the head with ignorance, they ignore the good Samaritans of the library staff who would help them. An educated man is essentially a man of books. And certainly any one who aspires to be a public speaker must know libraries and how to find what he wants in them.

In any library, note what books are kept on open shelves for ready reference. They will probably be, besides encyclopedias, dictionaries, and indices, general works such as are frequently consulted. Get acquainted with those that cover the field of your interest. Scholars and librarians have labored to provide for you an enormous number of aids, guides, indices, booklists, etc., covering all fields of human knowledge. Learn how to use them. It is now a comparatively simple matter to find everything important that has been published in all fields of human interest from the dawn of history down to the present. If printed matter is available on your subject, it can be found. It has been said that an educated man need not know many things, but he must know where to find what he wants.

Reference Works.—Only the more important works of reference can be mentioned here, those that every one should know. First, the encyclopedias. An encyclopedia is, by etymology, a work designed to give instruction in the whole circle of the arts and sciences. It is a good place to begin your investigation of any general subject, such as coal, Ireland, beetles, coffee. You can be reasonably sure that the subject will be treated without prejudice, and that the treatment will include all the important known facts. The two chief general encyclopedias are the *Britannica* and the *Americana*. There are also encyclopedias devoted to special fields, one on American Government, one on education, one on the social sciences. Each article in such a work will likely cite the more important books on the subject under discussion, and thus point your way to further reading.

If you are investigating some famous man, you will find his life-story in the encyclopedias. If he is an Englishman, you can find a fuller account in the *Dictionary of National Biography;* if an American, in the *Dictionary of American Biography*. If you want information about some modern celebrity, look him up in *Who's Who*, where biographical facts about prominent living Americans can be found. There is also a *Who's Who in Medicine*, a *Who's Who in Law*, a *Who's Who in Commerce*, a *Who's Who in Education*.

If you want a quick review of the size, population, geography, and culture of the island of Guam, or of Ireland, or Costa Rica, look in the *Statesman's Yearbook* or some similar yearbook. If you want to know who won the World Series in 1936, or how

much we exported to England in 1937, or the size of the national debt in 1938, or the population of Oshkosh, or who is Chief Justice of the Supreme Court, consult the World Almanac.

For current problems and events you will want to find what is written about them in the magazines. Fortunately you will not have to search through miles of shelves to find articles on your subject. In the Reader's Guide you will find an index to all the important articles in the more serious magazines. They are listed under subject, title, and author. Note how the Guide is cumulated from month to month and from year to year. Don't look for material on the 1940 presidential election in the volume covering 1937. When you have found the volumes most likely to list articles on your subject, find out what magazines are available in your library, make a list of the items in those magazines that seem most promising, and look them up.

Besides this general index to periodical literature there are several specialized indices—one for agricultural publications, one for dramatics, one for publications concerned with business and industry (The Industrial Arts Index).

And there are many other helps. If you want to make a speech about your favorite movie actor, you will do well to consult the Motion Picture Review Digest. It contains not mere references to the critics' reviews of motion pictures, but digests of them. Turn to the plays in which your star has appeared and you are pretty sure to find some comments on his acting.

Suppose you have been greatly impressed by a recent book and would like to base a speech upon it, but you wonder whether the author is reliable, whether what he says is sound. If it is an important book it will have been reviewed in many magazines and newspapers, but how can you find these reviews? You will find summaries of them in the Book Review Digest.

If your subject lies in the field of economic, social, or political affairs, consult the Public Affairs Information Service. It lists books, pamphlets, government documents, and the proceedings of trade, labor and professional associations, such, for instance, as British Information Services, the National Federations of Post Office Clerks, or the Institute of Scrap Iron and Steel. Very useful in volumes of the *Service* is a list of the addresses of all the publishers and associations whose works are cited. You may wish to write to some of them for their publications in case your library does not have them.

If you know the title or author of a book you want, you go at once, of course, to the card catalogue. But you should know also that the catalogue can be used in finding books when you know only the general subject you wish to investigate, for books are listed not only by title and author but also by subject, and generally by several subjects. That is, a book on how to create jobs will be listed under Unemployed, under Economic Conditions, and possibly under several related heads. A little experience with the card catalogue will enable you to solve its mysteries, though in a very large library you may need to call on an attendant for help.

How to Read.—In taking up a book do not wade into it blindly, but try to find out in advance what you may expect from it. Examine the title page and table of contents, and look at the preface. Perhaps only a small part of the book will contribute to your present purpose and there is no need to plow laboriously through the whole of it.

Do not assume that anything you find in print is the gospel, even if it was written by a college professor. Learn to read with discrimination, alert for any bias or prejudice in your author. It is hard to improve on Bacon's advice in his essay "Of Studies": "Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read but not curiously [that is, carefully], and some few to be read wholly, with diligence and attention." Try to find the books that deserve to be chewed

and digested and learn to weigh and consider them carefully.

Taking Notes.—There may be times when you will wish merely to browse through a book just to get the drift of it, or to look for general ideas. More often you will be looking for specific facts and opinions which you can incorporate into your speech. In that case take notes immediately. You think you will remember what you read and where you found it, but as you go on, the memory of what you have read becomes vague and hazy and finally slips away altogether, and you can remember only that somewhere you read something about something or other but you can't put your finger on it. Many a student (including the present writer) has wasted countless hours re-searching for items that should have been noted down when first seen.

In making any careful study, such as a debate case, it is best to record each note on a separate card, with a brief heading indicating the phase of the subject to which the note refers. The use of cards makes it much easier to organize and anlyze your materials. Place only one item on each card. Quote exactly. Record carefully the source of your quotation, giving author, title, and page. You may wish later to return to your source to find additional material, or to verify what you have.

These directions for note-making may seem unnecessary or needlessly laborious, but you will find that actually they save time.

When by the methods here described you have gathered and recorded all the available materials on your topic, or at least as many as seem necessary for your purpose, you are ready to proceed to the next step in speech preparation. It will be discussed in the next chapter.

Tests for Speech Substance.—Apply these questions to your own speeches and those of others to test the adequacy of preparation so far as materials are concerned.

Did the speech contain something worth listening to?

1. Did it reveal in the speaker a rich cultural background?

- 2. Did it reveal his familiarity with the available materials on his subject?
- 3. Was he better informed on the subject than his audience?
- 4. Did he thoroughly understand what he was talking about?

### **EXERCISES**

- 1. Make an inventory of your educational equipment for public speaking. How well acquainted are you with public affairs? What are the chief gaps that need to be filled?
- 2. How well acquainted are you with library facilities? Where would you look for information on the following questions?

The Story of the Anzio beachhead.

Does any state have more black than white residents?

How old was George Washington when he married?

What is the average age at which the last ten Presidents took office?

What are our chief exports of farm products?

When were colored movies first made?

Where are the world's chief lead deposits?'

How long will our supply of natural oil last?

How large is Boulder Dam?

Where did Germany get her raw materials for war?

How many were unemployed in 1932?

3. Study the following speech on the "Injustice of the Parole System" by Roberta Baldwin, a university senior with a deep interest in sociology. What evidence does it show of her reading? of first-hand knowledge? of original thought? of sincerity?

# THE INJUSTICE OF THE PAROLE SYSTEM

#### ROBERTA BALDWIN

ALMOST every day we read of a slaying or a robbery committed by a paroled convict.

According to Martin Mooney (the newspaper reporter who is famous for his work in exposing many of New York's rackets), every federal agent shot down by gangsters has been killed, with only one exception, by prisoners turned loose on their "honor."

Statistics prove that the ever-increasing number of paroles is accompanied by a corresponding increase in crime.

In spite of this, one hundred criminals are put on parole in this country every day!

Certainly there must be some reason behind all this. I say that the fault of it lies in the weakness of our parole system. It is one of the greatest problems of social injustice in the United States today. And I say that it is up to us to realize these weaknesses in order to understand the part that we must play in solving the problem.

Just where are these weaknesses? First of all, there is a general laxity in the working of the parole boards. We all know that supervision on parole is most important. If a man has some one to report to constantly, convicts are more likely to become real citizens while they are getting back on their feet and regaining their status in society. They need encouragement-without it they are more likely to fail. But what do we find? Our exconvicts get little or none at all. According to Sutherland, the noted criminologist, it is almost impossible for us to expect proper supervision when we know that most of the workers are badly underpaid and have as many as three hundred parolees to supervise.

Then we find that most of the workers are inefficient. They are badly trained and lack the responsibility necessary for such a position. Many are corrupt. For instance, it was found in an investigation that many letters sent to parole boards against parole for certain convicts are never placed in the parole fileand are never used!

Listen to the story of Mark. It was related by Mooney in one of his investigations. Paroled at 17 for burglary, Mark was arrested 17 times, convicted five times, and sent to serve a jail term only twice—in eight years! All this in only eight years! Then he was sentenced to twenty-five years' imprisonment for a bank robbery. He was paroled in six and a half years. Why? An inquiry revealed that five letters demanding clemency had been kept by the board. But—a letter from a clergyman (who had first recommended him for parole, but later discovered it was not his first crime) demanding that he should not be paroled was destroyed. Then there was the letter from the judge who sentenced him. He wrote saying that he would certainly never recommend Mark for parole. That letter was destroyed. With all good letters in the files—and no bad letters—why shouldn't the Board give Mark his parole?

Even men in higher authority than those on the board contribute to the injustice of the system. Take, for instance, the governor of a certain state that Sutherland tells about. In a number of years he hadn't refused one request for a parole when it was left up to him. Why? Because his wife was so tender-hearted that she just couldn't bear to think of some poor man stuck away in some awful prison. In order to keep peace in the family, he granted all paroles. It didn't make an awful lot of difference anyway, he said, for he never had the time—or took the time—to find out the past record of any prisoner or anything about him.

Sutherland stated very well one of the second great causes of the injustice of our parole system when he said, "Releases are frequently determined by pressures of various kinds—attorneys, relatives, politicians and others make an organized attack on the parole board to secure the early release of a prisoner." Parole boards are continually hampered by political pressure. The worst part of it is that men in service of the nation often use their influence for parole in paying off debts. For instance, Mooney told of several governors who "paid off" their political debts by granting a parole favor for every thousand votes rounded up by the district leaders for them while working for their election. Some paroles had been granted in this way for as little as fifty dollars!

Even professional criminals without any influential connections of any sort devise ingenious schemes to win parole. Many have framed other prisoners and then exposed them. And so they manage to win the good graces of the warden. And the warden, not being too cautious, sees that they are paroled for good behavior-regardless of their crime or sentence.

Naturally some of you will argue that there are some honest boards who try to see that only deserving convicts win parole. There are-but even those boards are hampered by inadequate records and continued political pressure. A fine example of this was revealed in an investigation. One New England board definitely said "no" when murderers asked to be paroled after serving their minimum sentences-and being "good." The prisoners with "connections" complained that the board was getting "tough." The governor's advisory council immediately suggested to the board that discretion wasn't its job. It was to act only on known facts and not to bother itself by digging into the past record of the prisoners. The parole board remained obdurate. And so other means of pressure were used. A series of disorders started-battles between convicts, assaults on guards, attempted jailbreaks. They were begun by prisoners who had been good only so long as they thought it would count with the guards. The blame for all this was immediately laid at the door of the board. The council declared: "Prisoners eligible for parole are sowing seeds of discontent-either the board must go or we will continue to have riot and bloodshed in our prisoners." It took the board only a month to get back in line.

We ourselves are a cause of this injustice. The trouble is that we let our sentimentality overrule our judgment. Through our well-meaning efforts, prisoners are allowed to go free.

There is the story of "Slim," for instance, told by Martin Mooney. He was jailed seven times. He very carefully obeyed the prison rules. And he found that a women's reform group was active in the prison at the same time. He said:

"Whenever you find a set-up like that it's in the bag. I acted

nice, and brushed my hair, and the dames took a shine to me. They told the board what a fine guy I was, and within eleven months I was paroled." Later he was jailed again. There was no reform group to help him this time, but his family did go to church. They appealed to the clergyman. He knew the boy wasn't deserving of parole, but—he felt sorry for them—and they went to church regularly—so he talked to two of his political friends. By promising to be on their side at election time, he got the parole.

Prominent laymen help in getting unjust paroles. Mark, whom I mentioned before, managed to be paroled from his twenty-five-year sentence in this way. A score of letters were in the board's files recommending his release. When they were traced it was discovered that a chorus-girl friend and his parents had approached a man connected with several political and fraternal groups. He was a "big shot." Consequently, there were the score of letters demanding clemency in his behalf.

The high percentage of breaches of parole show that many mistakes are made. And we ourselves are responsible. A federal survey started two years ago by the Department of Justice shows that of fourteen thousand habitual criminals, five thousand had been paroled one to ten times!

There are even more reasons why our parole system is weak. Even our states with the very best of systems admit that their system is necessarily lax. First of all, they are hampered by the past. Even though they try to be honest, they do not have sufficient records to go by. They cannot look up the past history of a criminal up for parole.

The survey made by the Department of Justice clearly shows a need of more jails. Many states grant paroles—hundreds of them—for only one reason. There are too many prisoners, and not the proper equipment to take care of them. By parole, they keep the ever-increasing line of criminals moving. And the main trouble there is that habitual criminals are allowed to go free to "make room in the jails for the first offender who must stay on."

In fact, the very people for whom parole was created—the first offenders—are the last to get it, or never get it at all. It was intended for them—to give them another chance to regain their social status. But the hardened criminals, having the political influence to "get to" the parole board, are released.

The question then is: What is a good parole system? A noted authority defines it as "one in which releases are granted only by qualified honest officials who make this work a full-time profession; one in which the fullest possible information about the criminal is obtained; one in which the staff of officers is large enough to give real supervision to every individual on parole." According to this definition, our system is definitely lacking in the most important essentials of a just system.

I have a number of solutions to offer for the problem. First of all, we need more jails to do away with the injustice of parole only to "keep the line moving."

In the second place, we have to realize our responsibility. We must do away with all our sentimentality and understand that keen and honest judgment is our duty. Our attitude towards parole is only added encouragement to our inefficient and dishonest workers.

However, Martin Mooney's suggestion is probably the best as a solution for this problem of social injustice. He suggests that all parole boards be chosen by the method used in picking a grand jury. Such boards could act as regular juries, weighing the evidence in the case of each prisoner. Each case would be presented just as evidence is produced before a jury in court, and that evidence would be made public.

According to the federal survey, the average term for murder, because of the existing parole system, is three and a half years!

It is up to us to do something about it.

# ANALYSIS

CHAPTER SIX

We doubt whether a man ever brings his faculties to bear with their whole force on a subject until he writes [or speaks] upon it for the instruction and gratification of others. To place it clearly before others, he feels the necessity of viewing it more vividly himself. By attempting to seize his thoughts and fix them in an enduring form, he finds them vague and unsatisfactory to a degree which he did not suspect, and toils for a precision and harmony of views of which he had never before felt the need. He places his subject in new lights,—submits it to a searching analysis, compares and connects it with his various knowledge, seeks for it new illustrations and analogies, weighs objections, and through these processes often arrives at higher truths than he first aimed to illustrate.

WILLIAM ELLERY CHANNING Remarks on National Literature

I myself, indeed, in collecting proofs, make it a practice rather to weigh than to count them.

De Oratore, II, 76

To speak perfectly well, in short, a man must feel that he has got to the *bottom* of the subject.

ARCHBISHOP WHATELY Elements of Rhetoric

MATERIALS Must Be Weighed and Compared.—When you have assembled the results of your thinking and investigating and reading, you may be inclined to rub your hands over the fine body of materials collected, and feel that nothing remains but to spread them before your audience. But wait. . . . They are only raw materials, and they may be very raw indeed. Cicero warns that they need to be weighed, not merely counted. Whately urges that you get to the bottom of your subject, which you can-

not do merely by making a heap of facts, ideas, and opinions. George Bernard Shaw says that a fact can strike you in the face, but it cannot mean anything to you until it is fitted into a plan of thought.

If you lay two facts down side by side you may find that they do not agree with each other, or that one contributes to the other, or modifies it, or weakens it. It is a fact that Lincoln was often despondent; also a fact that he liked to tell jokes. What should you conclude as to his disposition? It is a fact that Hitler often moved his audiences to frenzy; also a fact that he had a harsh voice. Should you conclude that the way to move an audience is to cultivate a harsh voice? Suppose that in one chainstore you received short weight, and that in another you were overcharged. Are you justified in concluding that chain stores are not trustworthy?

Essentially, thinking consists in laying two or more facts side by side, comparing them with each other in all their relationships, and drawing a conclusion based upon these relationships. The accuracy of your thinking depends largely upon how many of the pertinent facts you examine and on how accurately you observe their relationships. By this process scientists discover the truth about figures, plants, animals, metals, stars, machines, and the like. In making speeches you may deal with these things too, but more likely you will, as Aristotle said, deal with contingent matters, with what is good, what is expedient, what is wise, what is preferable; that is, with matters of policy. But your process of thinking is essentially the same as the scientist's, though you generally deal with those more intangible things which we call ideas and which are expressed in words. So we need to consider first of all the meanings of words.

**Definition.**—Dictionary definitions of words are easily found, but in communication with others we are constantly using words with a high emotional color, words whose literal meaning has been warped or distorted, "loaded" words. Such words make

clear thinking difficult. Suppose that you are planning to speak of some public man who is noted for his constancy of purpose. You may find in your notes a statement from a friendly commentator that he is firm and steadfast; from one less friendly a statement that he is obstinate; and from his enemies a statement that he is pig-headed. Basically these words mean the same thing, but it makes a great deal of difference which one you accept, and which one you use before your audience. You may find that a sound, conservative man is denounced by unfriendly critics as a "reactionary moss-back," or that a measure that some call liberal and progressive is by others called radical and revolutionary. Aristotle tells an amusing story of an ancient poet who, when the victor in a mule race offered him a small fee for an ode, refused because he didn't care to write poetry about half-asses; but when he received a fee that he thought adequate he wrote, "All hail, ye daughters of storm-footed mares."

Be Careful with "Loaded" Words.— You cannot think soundly on current problems if you use loosely such highly emotional words as radical and reactionary, isolationist and internationalist, Fascist and Communist. Before you use such words make sure that you know their literal meaning. Examine them carefully. Bound them north, and bound them south, as Lincoln advised. Strip off their emotional coloring and discover what they really mean. The poet, William Rose Benét, was taken to task by a prominent banker for declaring that "capitalists" were cashing-in on the war. There is no separate capitalist class any more, said the banker, since nearly all Americans own capital in one form or another. But Mr. Benét had used the word deliberately. He knew what he meant by it, and stated his meaning in no uncertain terms: "I meant by capital the men in the uppermost income brackets, who through their money and power control great corporations, . . . who direct lobbies and pressure groups; whose object is to maintain the social and economic system of the United States for the benefit of the few, and not for the great majority.

They believe in privilege. I don't believe in any such thing, and I think it is totally un-American. But that is what I mean by capital. It goes hand in hand with the obstruction of all progress in sociology and economics because it is afraid that it will lose its preferred position of power. It has taken up the slogan of Free Enterprise because that assures its preferred position."

There is no idea to which Americans pay more devoted lip service than to "liberty." It is invoked alike by radicals and reactionaries, even when they are pulling in exactly opposite directions. This confusion about the word was well expressed by Lincoln, who always insisted upon seeing things clearly and defining them clearly. "The world," he said, "has never had a good definition of the word liberty. And the American people just now are much in need of one. We all declare for liberty, but using the same word we do not mean the same thing. With some, the word liberty may mean for each man to do as he pleases with himself and the product of his labor; while with others the same word may mean for some men to do as they please with other men and the product of other men's labor. Here are two, not only different, but incompatible, things, called by the same name, liberty. And it follows that each of the things is by respective parties called by two different and incompatible names, liberty and tyranny. The shepherd drives the wolf from the sheep's throat, for which the sheep thanks the shepherd as his liberator, while the wolf denounces him for the same act. Plainly the wolf and the sheep are not agreed upon a definition of liberty."

"Communism" is another word so steeped in emotion and prejudice that it is difficult to think sanely about it. Though we flame with indignation at the mere mention of the word, we are quite comfortably adjusted to many communistic institutions that intimately affect our daily lives, as George Bernard Shaw has neatly pointed out. "Most people will tell you," he says, "that communism is known only in this country as a visionary project advocated by a handful of amiable cranks. Then they will stroll off across the common bridge, along the common embankment,

by the light of the common gas lamp shining alike on the just and the unjust, up the common street, and into the common Trafalgar Square, where, on the smallest hint on their part that communism is to be tolerated for an instant in a civilized country, they will be handily bludgeoned by the common policeman, and haled off to the common gaol. When you suggest to these people that the application of communism to the bread supply is only an extension, involving no new principle, of its application to street lighting, they are bewildered."

You will notice that in all these examples the speaker has thought his idea out into concrete terms. That is the only way one can think about a general idea. How, for instance, can you think about democracy except in terms of actual people in specific situations? How can you understand equality until you begin to apply the term to actual conditions—in the school, in government, in business, in social life? Do not accept or use any general word until you have thought your way to the bottom of its meaning, reduced it to concrete applications, and so acquired a thorough understanding of it.

Analysis of Problems and Situations.—In preparing a speech you deal with problems, situations, processes, arguments, and the like. These, also, must be carefully analyzed until you have bounded them north and bounded them south and got to the bottom of their meaning. Here, too, "meaning" is derived from a statement of relationships. "Indeed," says Charles A. Beard, "it is difficult, if not impossible, to conceive of any writing or discussion dealing with human affairs in the way of interpretation, defense, or criticism, that is not made up of real or assumed relationships. Every ideal of things to be accomplished, every public policy, of whatever nature, is founded on the assumption: 'Do this, and that result will follow.' 'This has come about on account of that.' 'Lower the tariff and prosperity will return.' 'Soak the rich, and people will be happier.' Without the assump-

<sup>&</sup>lt;sup>1</sup>From Hesketh Pearson's G. B. S. (New York, 1942), p. 68.

tion of relationships, all descriptions of human affairs and all coherent thought about them are clearly impossible. Even bare logic rests upon the assumption: major premise, minor premise, conclusion. Man is mortal; Socrates is a man; therefore Socrates is mortal."2

In preparing to discuss any subject, then—the reasons for a decline in school loyalty, the story of rayon, compulsory physical education, a plea for study of the classics-you must find the elements of your problem and discover their relationships to each other.

It is this power of analysis that makes up so large a part of Lincoln's genius. His letter to General McClellan on the plan of campaign to be used against Richmond, and his letter to Horace Greeley explaining his stand on slavery, are well-known models of analysis.

Well known also is the opening of his speech at Springfield before the Republican state convention which had just made Lincoln its candidate for United States senator. Allan Nevins says it is "one of the political classics of the language. He was the least rhetorical of speakers, caring nothing for mere art, and everything for simplicity, directness, lucidity, and honesty. . . . He had perfected his logic until he could take a complex set of ideas, a jarring, confused array of facts, and, as shapeless globules of water are suddenly crystallized into ice, turn them into a diamond-clear pattern, which every one saw to be Truth. People who were thinking crookedly heard him and were set thinking straight."3 Note this crystallization of the baffling problem of slavery:

Mr. President and Gentlemen of the Convention: If we could first know where we are, and whither we are tending, we could better judge what to do, and how to do it. We are now far into the fifth year since a policy was

<sup>&</sup>lt;sup>2</sup>The Discussion of Human Affairs (New York, 1936), p. 61. By permission

of the Macmillan Co., publishers.

3Introduction to Phillip Van Doren Stern's The Life and Writings of Abraham Lincoln (New York, 1940), p. xxiii. By permission of Random House, Inc., publishers.

initiated with the avowed object of putting an end to slavery agitation. Under the operation of that policy, that agitation has not only not ceased but has constantly augmented. In my opinion, it will not cease until a crisis shall have been reached and passed. "A house divided against itself cannot stand." I believe this government cannot endure permanently half slave and half free. I do not expect the Union to be dissolved—I do not expect the house to fall—but I do expect it will cease to be divided. It will become all one thing, or all the other. Either the opponents of slavery will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction; or its advocates will push it forward till it shall become alike lawful in all the States, old as well as new, North as well as South.

This does not, of course, offer a solution of the slavery problem. Four years earlier (1854) in a speech at Peoria, Lincoln had confessed that he did not know what the solution was. One passage from that three-hour address is so remarkable for its candor and clarity as to merit quotation also as a sample of analysis:

When Southern people tell us that they are no more responsible for the origin of slavery than we are, I acknowledge the fact. When it is said that the institution exists, and that it is very difficult to get rid of it in any satisfactory way, I can understand and appreciate the saying. I surely will not blame them for not doing what I should not know how to do myself. If all earthly power were given me, I should not know what to do as to the existing institution. My first impulse would be to free all the slaves, and send them to Liberia, to their own native land. But a moment's reflection would convince me that whatever of high hope (as I think there is) there may be in this in the long run, its sudden execution is impossible. If they were all landed there in a day, they would all perish in the next ten days; and there are not surplus shipping and surplus money enough to carry them there in many times ten days. What then? Free them all, and keep them among us as underlings? Is it quite certain that this betters their condition? I think I would not hold one in slavery at any rate, yet the

point is not clear enough for me to denounce people upon. What next? Free them, and make them politically and socially our equals? My own feelings will not admit of this, and if mine would, we well know that those of the great mass of whites will not. Whether this feeling accords with justice and sound judgment is not the sole question, if indeed it is any part of it. A universal feeling, whether well or ill founded, cannot be safely disregarded. We cannot then make them equals. It does seem to me that systems of gradual emancipation might be adopted, but for their tardiness in this I will not undertake to judge our brethren of the South.

You might attempt a similarly lucid and candid analysis of the problem of Negro equality, the control of "free enterprise," the place of fraternities on the campus, or the function of intercollegiate athletic contents. In Professor Nevins' words, take the complex set of ideas, the confused array of facts (and fancies) pertaining to one of these problems, and turn them into a diamond-clear pattern, which every one will see to be Truth.

Integration.—When you have explored and dissected the various materials you have assembled, when you have carefully analyzed each fact, opinion, process, event, circumstance, or argument that you wish to use, you must find some way to integrate them into a unified and coherent whole. You must fit these materials together like the parts of a jig-saw puzzle. Many students seem to stop when the pieces have been collected, and fail to assemble. them into unity. A speech should have a single focus; all its materials should be marshaled toward a definite end. A good general marshals all his resources-his planes, tanks, guns, and infantry-toward accomplishment of a specific objective-to take and hold a bridge, to knock out a row of pill-boxes, to surround an enemy position. Just so you must combine and fit together all your resources toward the accomplishment of a specific end. The general may modify his plan of attack to adapt his striking force to developing enemy resistance, or he may withhold some of his

resources. And so may you. But like the general you must have your forces organized as a whole and ready for use.

Here, of course, you will be guided by the purpose you have already determined upon, and your method of organization will depend upon the nature of your purpose, whether to explain, to persuade, or to entertain.

Analysis of Expository Materials.—The explanation of a process, an institution, an activity, a machine, a problem, or what not, is often very difficult to organize. In most cases there seems to be no organizing principle, no core around which materials can be gathered. For instance, in setting out to explain what makes an automobile go you may understand quite clearly what has to be told but yet not know where to begin, or how to fit the various steps together. The car goes because the wheels turn, and the wheels are turned by the engine, but shall you begin with the gasoline feed, the spark, the crankshaft, the gears, the pistons, or the cooling system? Or suppose you plan to explain the duties of a director of dramatics (probably too big a subject for a short speech), and you have these items in your list of materials: choosing a play; finding an audience; designing and building the sets; selecting a cast; adapting the play to the theater, the cast, and the audience; make-up; rehearsals; blocking out the action; learning lines; business management; costumes; lighting; selling tickets; royalties, etc. How can you fit all these activities together?

Unfortunately there is no single handy formula that will apply to all cases. But you should in every case try to pull your materials together by condensing your explanation into one coherent sentence. This may not be easy. It may require the hardest kind of thinking, but it will assure that crystallization of your ideas in your own mind without which you cannot make them clear to others.

For a talk on the duties of a theater director the materials are so various that your theme sentence will have to be very general,

perhaps something like this: "The director of dramatics is responsible for every step in the production of a play." The various phases of his work would then follow, perhaps in the order in which he has to consider them.

In explaining what makes an automobile go you should be able to pack into one sentence all of the links in the chain of causes, perhaps thus: "An automobile goes because compressed gasoline and air is exploded in a series of cylinders, driving down a set of pistons attached to a crank, which in turn is attached, through gears and a differential, to the axles of the rear wheels." This gives you a central thread on which to hang each of the processes involved.

Sometimes a definition furnishes a key sentence for organizing an exposition. If you wish to explain racketeering, for instance, you might start with the dictionary definition of a racketeer: "One who singly or in combination with others extorts money or advantages by threats of violence or of unlawful interference with business." Or, if you had to explain baseball to a group of Chinese students you might organize your ideas around the definition: "A game of ball, so called from the four bases or stations which designate the circuit which each player must endeavor to complete in order to score a run." Or, if you wish to explain Parliamentary Law to your fraternity in order to improve the quality of their meetings, you might center your analysis around the definitive statement, "Parliamentary Law is a system of rules of procedure for deliberative bodies designed to insure order and democratic equality."

Often the very statement of your theme sentence will indicate how the parts of the puzzle fit together, as can be gathered from some of the examples just given. But not always. Sometimes you must resort to other devices to help you fit the parts together. One method, useful especially in explaining a process, is consideration of time order. In making maple syrup, for instance, there are various steps which follow each other in time: tapping the trees, setting the buckets, gathering the sap into the boiling shed, boiling it down, and canning it. Thus by following through the various steps in their natural order in time, you see unity and coherence in the whole process. Such a method should be useful in integrating such subjects as the plan of a battle, how the Allies managed to make a landing in France, how beef is prepared for the market, or how to resuscitate a drowned person.

Some subjects are best organized by considering spatial relations—combining parts into a whole, analyzing a whole into its parts, proceeding from front to rear, from top to bottom, etc. This method might serve in explaining a gasoline engine, the operation of a newspaper plant, the development of TVA, the most effective arrangement of goods in a drugstore. A clearly perceived spatial pattern gives unity to the whole.

With other subjects an examination of cause and effect relationships will aid analysis. You begin with a cause, and show how effects follow from it. This method is especially helpful in explaining mechanical or historical processes—electric refrigeration, the making of explosives, sailing, the prohibition movement, the development of mass production in industry.

Many abstract subjects can be analyzed by a process of elimination. In explaining the doctrine of equality, the doctrine that "all men are created equal," you can show that it does not mean that men are equal physically, or socially, or morally, or mentally, but it does mean that they are equal politically. Or in explaining Americanism you can point out that it does not mean swearing an oath of loyalty, or saluting the flag, or worshiping the Constitution, but it does mean devotion to liberty and equality and tolerance. You might try this method on such subjects as propaganda, democracy, regimentation, or what is a gentleman. Note the use of this method in the speeches on "Progress," page 399, and "Free Enterprise," page 133.

Sometimes a subject is best understood when you analyze it by a process of **division**, by breaking it up into its parts. This is the method of a political analyst who considers separately the probable vote of laborers, business men, and farmers, or the vote of the East, the Middle West, the South, etc. To understand the function of the end in football you might consider separately his function on end runs, on line plays, on forward passes, on kicking plays, etc.

If none of these methods seems helpful in analyzing your subject, try to devise a different one. And you may, of course, use several methods on the same subject. But before you attempt to explain any subject you must understand it, and, in general, you may be said to understand it when you can analyze it into its parts and integrate the parts again into a whole.

The Form of the Analysis.—Some few students of exceptional ability may be able to organize a complex subject in their heads, but we ordinary mortals must do our thinking on paper. It is only when our thought pattern is committed to paper and is visible to the eye that we can be sure it is a pattern and not a chaos. And only then can another person understand it and judge it. The standard form for such an analysis as we have been discussing is what is known as a logical brief. It is a form that belongs properly to argumentative discourse, but it can be used also for most expository material, and it ought to be used wherever possible. A brief begins with the proposition to be discussed, or, in an exposition, with your theme sentence. Then follow in order the main topics, numbered I, II, III, etc. Each of these should be a full sentence with a subject and a predicate. Each should be indented slightly to shows its subordination to the main theme. Each main topic should be followed by the subtopics that support it, numbered A, B, C, etc. These too should be full sentences, and slightly indented. Under each subtopic should come the lesser subtopics that support it, numbered 1, 2, 3, etc. If there is a still lower order of topics they may be numbered a, b, c, etc.

Let us illustrate with Aristotle's analysis of the causes of wrongdoing. You may find it in his *Rhetoric*, Book I, Chapter 10.

Theme-sentence: Men do wrong from various motives.

- I. Some wrongs are done involuntarily.
  - A. Of these, some are done by chance.
  - B. Others are done by necessity.
    - 1. Necessary wrongs may be due to compulsion.
    - 2. Or they may be attributable to nature.
- II. Some wrongs are done voluntarily.
  - A. They are due to habit.
  - B. Or they are due to impulse.
    - 1. Some impulses are rational, due to calculation.
    - 2. Others are irrational.
      - a. Such an impulse is passion, or anger.
      - b. Another is lust, or desire.

Note that here the plan of thought is immediately apparent to the eye, and so to the mind. Its immediate clarity is due to two things: first, the use of complete sentences; second, the arrangement on the page with proper indentions and numbers to show subordination. To realize this you need only note how difficult it would be to discover the author's plan of thought from the following arrangement:

Wrong-doing

- 1. Voluntary or involuntary
- 2. Chance
- 3. Necessity
- 4. Compulsory wrong-doing
- 5. Nature
- 6. Habit and impulse
- 7. Rational and irrational impulses
- 8. Passion as a cause of wrong
- 9. Wrongs due to desires

Whenever it is possible, and it is possible in most cases, present your analysis in the form of a complete logical brief. This is insisted upon for two important reasons. First, a brief requires you to think out all the relationships of your materials and to integrate them into a coherent whole. Second, it enables your instructor to see quickly and clearly how thorough your analysis has been.

Perhaps another example is needed, one of a more complicated nature, to illustrate the form of analysis recommended. Suppose you have heard it objected that the rules of parliamentary procedure are merely a lot of dead forms, accumulated customs, that have no place in a modern fraternity meeting or student council, and you wish to explain just what function they serve in a deliberative meeting. As you reflect on the function of the various rules or laws, you decide that they are intended to regulate the conduct of a meeting so that order and democratic equality will be guaranteed. So you make this idea the core-statement in your analysis, thus:

### PARLIAMENTARY PROCEDURE

Theme-sentence: The rules of parliamentary procedure are designed to assure order and democracy.

- I. Some are necessary for orderly procedure.
  - A. They permit only one person to speak at a time.
    - 1. Members may speak only when permitted by the chairman.
    - 2. Only in exceptional cases may one member interrupt another.
  - B. They permit discussion of only one matter at a time.
    - 1. Matter to be discussed must be clearly stated as a proposal for action, a motion.
    - 2. A proposal must be supported by at least two members before it is discussed—must be seconded.
    - 3. If a member wishes to alter a motion he may propose an amendment to it, but his amendment must be discussed and disposed of before the original motion is voted on.
  - C. Some proposals, of which discussion would be fruitless, may not be debated.
    - I. Motions to stop debate, to lay a matter aside without settling it, to recess, and to adjourn, are not debatable.
- II. Some rules are designed to secure democratic equality among the members.
  - A. Any member may introduce a motion.

- B. Any member may speak as long as he likes on any motion, unless the members have agreed to limit the time allotted to each.
- C. The chairman has no right to influence opinions or results.
  - 1. He may not take part in debate.
  - 2. He must be impartial in granting the right to speak.
  - 3. Any member may challenge the chairman's ruling on a doubtful matter.
    - a. He can make such a challenge without getting permission from the chairman.
    - b. The doubtful decision must then be put to a vote.
- D. Any member may rise at any time to question the regularity of proceedings (point of order) or to ask for information.
- E. Motions are settled by majority vote.
  - 1. Only a few exceptional motions require a twothirds majority.

Analysis of Persuasive Materials.—In preparing a persuasive speech your analysis should proceed in much the same way, but here your materials will be of two kinds-those intended to move your audience, and those intended to convince them. Or perhaps it is better to say that your materials may have two different purposes, for facts, opinions, examples, incidents, quotations, assertions, etc., may be used for either of these purposes, or for both. Any worthy attempt at persuasion will generally be underlaid with logical reasoning, though the reasoning may not appear on the surface. The reasons for a desired action may be so patent to all that they do not need to be stated. For instance, after the terrible retreat from Dunkirk in 1940 Winston Churchill did not need to argue with his fellow-countrymen that they should continue their resistance. His task was to inspire them to courage and confidence, and he did it chiefly by assertion of his own indomitable determination:

We shall not flag nor fail. We shall go on to the end. We

shall fight in France and on the seas and oceans; we shall fight with growing confidence and growing strength in the air. We shall defend our island whatever the cost may be; we shall fight on beaches, landing grounds, in fields, in streets and on the hills. We shall never surrender, and even if, which I do not for a moment believe, this island or a large part of it were subjugated and starving, then our empire beyond the seas, armed and guarded by the British Fleet, will carry on the struggle until in God's good time the New World, with all its power and might, sets forth to the liberation and rescue of the Old.

But even in this appeal, you will note, there are reasons given for confidence: air power is growing, the fleet is intact, the New World will come to the aid of the Old. The materials for a purely persuasive speech may be organized around a central emotion, or a central motive, or in some other way, but in most cases they had best be fitted into the pattern of a logical argument. And for speeches designed to convince, that is, for argumentative speeches, this logical pattern is the necessary method of analysis.

Analysis of Argumentative Materials.—This is not the place for a full discussion of argumentative speech, and only a few essential steps in analysis will be pointed out.

If there is to be fruitful argument, it is first necessary to have a clearly stated proposition. You cannot debate on the power of the press, or the misrepresentations in advertising without first stating clearly just what you propose to prove or disprove. In any debate a question is involved to which some answer yes, and some answer no. In other words, there must be a clear statement about which men disagree. Such a statement might be, "There are serious misrepresentations in advertising that are harmful to consumers." Or, "Newspapers control public opinion." Or, "Advertising should be regulated by a federal commission." Until a clear proposition is formulated debate will be a fruitless wrangle.

The next step is to discover all the issues, or points of disagreement involved in the proposition. Suppose, for instance, that you are discussing the need for what is called socialized medicine; that is, a plan whereby medical care would be paid for out of taxation or out of an insurance fund to which all would contribute. The advocates of such a plan say that it is needed because many poor people cannot afford proper medical care. But many doctors deny this because, they say, a poor man may go to the best hospitals and receive the best care without cost. Here, then, is an issue. Are the poor denied proper medical care because it is too costly? It is generally best to state an issue in the form of a question that can be answered yes or no.

How are the issues in any controversy to be discovered? There is no pat formula that will serve in all cases. Much depends upon the nature of the question to be discussed. But for questions concerning a change of policy there is a formula, and it can be applied to many other kinds of questions also. It is only common sense to require that any one who wishes to have us adopt a new policy should show us, first, that there is a need for the new proposal, that something is wrong with the present policy; second, that his proposal will correct the evil, or meet the need; third, that it will not introduce new evils worse than those we have at present; and, fourth, that there is no better way to meet the need.

Let us apply this formula to the analysis of a proposition. It has recently been proposed in some states that all wage earners be required to contribute to a state health insurance fund from which all their medical expenses would be paid. A study of this proposal might lead to some such outline of the issues involved as the following:

I. Are there evils inherent in medical practice so grave as to justify this proposal?

A. Is medicine badly financed?

- 1. Is proper medical care not available to the poor?
- 2. Is hospital service beyond the means of many who need it?

- 3. Are many doctors poorly paid?
- B. Are health standards too low?
- C. Is a better program of sickness prevention needed?
- D. Do some communities need more doctors?
- E. Is there too much, or too little, specialization?
- F. Do doctors neglect graduate study?
- II. Would medical insurance remove these defects if they exist?
  - A. Would it make medical care available to the poor?
  - B. Would it improve health standards?
  - C. Would it raise the incomes of poorly paid doctors?
  - D. Would all communities be adequately served?
  - E. Would it insure adequate and competent specialization?
  - F. Would it encourage advanced study?
- III. Would it introduce new evils?
  - A. Would it increase morbidity?
  - B. Would it encourage neuroses and malingering?
  - C. Would the rush for free service cheapen the quality of service by overburdening the doctor, discouraging careful diagnosis, etc.?
  - D. Would it destroy confidence between doctor and patient?
  - E. Would it subject the doctor to control by politicians and laymen?
  - F. Would it require the services of expensive administrative officers, record-keepers, inspectors, etc.?
  - G. Would it destroy the doctor's initiative and incentive?
  - H. Would it prevent free choice of a doctor by the patient?
    - I. Would heavy taxation be necessary to support the scheme?
- IV. Is there a better plan of meeting the situation?
  - A. Is compulsory individual insurance a better plan?
  - B. Is state care of the indigent a better plan?
  - C. Is group practice in clinics and hospitals a better plan?
  - D. Is federal insurance a better plan?

These are the questions on which differences of opinion would

probably develop in any group discussing this proposal. After considering each of them carefully you should decide whether you are for or against the proposal, and then proceed to develop an argument for the side you believe in.

If you are *for* the proposal, you must find arguments to support your answer to *all four* of the main questions; that is, you must prove that there is need for better medical care, that this measure will provide it, that it will not be harmful, and that there is no better method of meeting the need. The advocate of a new measure must assume all of this burden of proof.

But if you oppose the measure, you need answer only one of the main questions. That is, if you can prove that there is no need for such a reform, there is no use in arguing further. Or, if you can prove that the reform will do more harm than good, you have proved that it is not desirable. Or you may admit that a reform is needed, that this measure would be effective, and that it would not be harmful, but contend that there is a much better way to meet the problem. If, for instance, you object to the amputation of an infected leg, you may admit that the leg is diseased, that amputation would arrest the spread of the infection, that loss of the leg would be less serious than allowing the infection to spread, but contend that there is a way to cure the infection. If you can prove that one point you have a clinching argument against amputation.

However, you should, in your analysis prepare to meet *all* of the arguments against a proposition for you can never be sure in advance that they will not be needed.

The Logical Brief.—In an argument the analysis *must* take the form of a logical brief. That is, every main point must be a sentence stating a reason why the main proposition is true, and every sub-point must be a reason for the truth of the main point under which it stands. The relationship between a main point, and the sub-points immediately under it must be the relationship expressed by the word *for*, or *because*. For example:

Proposition: America is not in danger from communism, for,

- I. Communists are few in number, for,
  - A. They polled only a few thousand votes in the last election.

Perhaps it will be helpful to have before you an example of a rather full analysis of an argument. The one that follows is not exhaustive, but it covers most of the arguments that are likely to be raised on the question of health insurance. The proposal considered is one that calls for a state-managed system of insurance whereby free medical care would be furnished to all wage earners, the cost to be met by regular deductions from wages, and by contributions from employers and from the state treasury. This brief is on the negative of the proposition, the side that is probably more difficult to organize. Test each item to see whether it is valid proof of the superior statement immediately preceding it.

# ANALYSIS FOR AN ARGUMENT AGAINST HEALTH INSURANCE

Proposition: The proposed plan of state health insurance should not be adopted.

- I. It is not needed.
  - A. There are no evils in present medical practice sufficient to justify such an experiment.
  - B. It is not demanded by those whom it chiefly concerns.
    - 1. Its proposed beneficiaries have not asked for it.
    - 2. Physicians, who would furnish service under it, have not asked for it. Many actively oppose it.
- II. It would not cure the alleged evils in present medical practice.
  - A. It would not aid those who are most needy.
    - 1. It would not help the unemployed, the indigent, or the rural population.
      - a. It covers only those who are receiving wages or salaries.

- B. It would not relieve doctors of the heavy burden of free service now given to the indigent.
- C. Insurance does not decrease morbidity, but tends rather to increase it.
  - 1. The availability of free medical service and the desire to get some returns for premiums paid induce neuroses and encourage sickness.

2. In some European countries morbidity has doubled under insurance.

- D. It would not reduce the over-all cost of medical care.
  - 1. The beneficiaries' payments would not be used solely to pay for medical care.
    - a. There would have to be an enormous corps of administrative officers, record-keepers, inspectors, etc., all of whom would be political appointees.

## III. It is unsound in theory.

- A. It is not a proper approach to the problem it is intended to solve.
  - 1. It is an attempt to solve an economic problem through control of medical service.
    - a. The essential problem is low income.
- B. Health is not insurable.
  - 1. It is not like such insurable risks as fire, accident, death, theft, etc.
    - a. Sickness, i.e., the need for compensation, is not accurately definable.
    - b. The quantity of loss is not accurately measurable.
    - c. Compensation is not paid in cash, but in service.
    - d. It is not paid by an insurance officer, but by a physician, who should be independent of the insurance carrier.
- C. No satisfactory method of payment for the physician can be devised.
  - 1. Payment by fixed salary is not satisfactory.
    - a. There is no good way to determine what salary each doctor should receive.

- b. A fixed salary tends to destroy initiative and incentive.
- c. Salaries would be determined by incompetent layman politicians.
- 2. Fee-for-service payment is unsatisfactory.
  - a. It encourages the doctor to encourage malingering.
  - b. It encourages unnecessary service by less scrupulous doctors.
  - c. Ît necessitates supervision, which would involve a surrender of professional independence.
- 3. Physicians could not determine their fees.
  - a. They would be governed by a board dominated by employers, employees, and politicians.
- 4. There is no guarantee that the scheme is actuarially sound, that it would provide sufficient funds to pay adequate fees.
- IV. It would be attended by serious evils, chief of which would be a lowering of the quality of medical service.
  - A. It would destroy mutual confidence between doctor and patient.
    - 1. They would meet in an atmosphere of suspicion and antagonism.
      - a. The doctor must accept the mutually destructive functions of detective and medical attendant.
      - b. The patient's desire to get something back for money paid into the fund would lead him to demand services he didn't need—all the fancy treatments some friend had got.
      - c. His right to receive services would develop neuroses, and encourage malingering.
      - d. The doctor would in time come to suspect all patients.
      - e. He would be under pressure from the insurance authorities to reduce his services, and would be suspected of chiseling if he gave his services liberally.
  - B. He would tend to neglect proper diagnosis and treatment of those who were really sick.

- 1. "A look and a bottle" has come to characterize insurance practice where it has been tried.
- C. He would have to indulge the desire for needless service or lose his patients.
  - 1. This has been the history of insurance wherever tried.
- D. He would not have time to give good service.
  - 1. To make an adequate living he would have to take more patients than he could properly handle.
  - 2. His time would be consumed by patients who had no real need for medical care.
  - 3. Countless hours would be lost in making out complicated records and reports.
- E. Political influence would try to determine the quantity and quality of service.
  - 1. The scheme could not be kept free from politics.
    - a. Vast sums of money would be involved.
    - b. Boards of control would be appointed by the Governor.
- F. Insurance practice in Germany and other countries is definitely second-rate.
  - 1. Patients who are really ill frequently offer to pay in order to get real diagnosis and treatment.

In this analysis the theoretical unsoundness of the proposal seems to call for a special heading of its own, III, which may serve to illustrate the fact that any formula you attempt to use may need to be modified to suit a particular question. If the analysis seems to cover more ground than you will ever wish to cover in one speech, bear in mind that failures are never caused by too much preparation.

For propositions that do not call for a change in policy there is no general formula for analysis. Each must be analyzed according to its nature. Often you can do little more than ask, What is the measure proposed? What are the arguments for and against it? The great sixteenth-century Dutch scholar, Erasmus, once prepared a brief *Compendium of Rhetoric* in which he

recommended asking these questions concerning deliberative propositions:

- 1. What is right.
- 2. What is honorable or laudable.
- 3. What is useful.
- 4. What is necessary.
- 5. What is possible.
- 6. What is easy.
- 7. What is safe.
- 8. What is pleasant.4

Such a list of questions should help you to discover what are the available arguments. Apply them, for instance, to such proposals as these: Air travel should be encouraged; Every one should study geology; Funerals should be abolished; Our town should have a war memorial. While such questions will be helpful in analyzing these and similar propositions, you will find that many other questions need to be asked also, and that each proposition has to be thought through in its own terms. In each case you have to ask, Why is this a *good* proposal, or why is it not? And "good" means, as Aristotle taught, what is pleasant, or what gives some advantage or benefit to those concerned.

Analysis of Materials for a Speech to Entertain.—Here, too, you need to find a central statement that will bind together your collection of incidents, illustrations, descriptions, witticisms, etc. A good entertaining speech should be something more than a disjointed succession of "wise cracks." Note that many of our popular entertainers, such as Edgar Bergen and Gracie Allen, tie their programs together by a thread of narrative. And good narrative alone is often highly entertaining. It does not need to be spiced with jokes and other attempts at humor.

In dealing with such a subject as an adventure with the fishing fleet, or a journey to Mexico, the narration of events in order would give sufficient unity to the material. In describing the

<sup>&</sup>lt;sup>4</sup>See Studies in Speech and Drama in Honor of Alexander M. Drummond (Ithaca, New York, 1944), p. 335.

life of a honey bee, or the delights of Yellowstone National Park, some other integrating principle might be best. In discussing Yellowstone you would very likely wish to include such topics as the river gorge, the wild animals, the geysers, and the hot springs. Some central theme or point of view is needed to bind these items together. Such a theme might be, "Yellowstone Park is a concentration of natural wonders unspoiled by commercial exploitation," or, "The authorities have done everything possible to make the park's natural wonders accessible to tourists," or, "Yellowstone Park is a paradise for geologists." With such a central theme the details will naturally fall into place, and those that do not belong are readily excluded. In some cases the devices for organization discussed under exposition will prove helpful: definition, time order, space order, elimination, and division.

While it is true that in a speech to entertain, orderliness is not as important as in other types of speaking, yet it should not be neglected. And it is very important that as a measure of preparation you assemble all the available materials on your subject, weigh and assess their value as entertainment, and organize them into a coherent pattern.

The Importance of Careful Analysis.—The step in speech preparation described in this chapter is not an easy one; indeed, it is often very hard. And, oddly enough, many who call themselves students shrink from the hard process of rigorous thought. We are all quite ready to accept whatever pleasures are available, but we are reluctant to take pains. But if we wish to make good speeches we must be willing to take pains. If there were a short and easy way to prepare a speech, we should be glad to point it out, but no such way has yet been found. The stories sometimes told of the impromptu successes of great orators are simply not true. William Jennings Bryan's "Cross of Gold" speech at the Democratic convention in 1896, Henry W. Grady's "The New South," Lincoln's address at Gettysburg, Webster's reply to Sen-

ator Hayne, were all the products of years of thought and experience. It is true that Webster had only one evening in which to prepare his reply, but the sentiments he uttered on the character of the Union were the result of nearly thirty years of thought and discussion. And it might be well for college sophomores to reflect that they may not have the genius, and that they certainly have not had the experience, of Webster and Lincoln at their maturity.

The ambition to be able to speak impromptu is a worthy one, for all of us wish to be able to rise in a public meeting and contribute effectively to the discussion. But the best training for impromptu speaking is long practice in prepared speaking. The curse of public discussions is the man who rises, unprepared, to "make a few remarks," and who bores and annoys the gathering by his vacuous and aimless rambling. In such situations it is the men with well-furnished minds and the habit of orderly thought who carry the meeting and win applause. "A crowd of men go up to Faneuil Hall," says Emerson; "they are all pretty well acquainted with the object of the meeting; they have all read the facts in the same newspapers. The orator possesses no information which his hearers have not, yet he teaches them to see the thing with his eyes. By the new placing, the circumstances acquire new solidity and worth. Every fact gains consequence by his naming it, and trifles become important. His expressions fix themselves in men's memories, and fly from mouth to mouth. His mind has some new principle of order. Where he looks, all things fly into their places. What will he say next? Let this man speak, and this man only. By applying the habits of a higher style of thought to the common affairs of this world, he introduces beauty and magnificence wherever he goes."

The beginning speaker, if he is ever to learn to apply "the habits of a higher style of thought to the common affairs of this world," must discipline himself by careful thinking. He must digest his materials before he tries to utter them; he must integrate them into a coherent logical pattern. Until he has done this he has no right to take the time of his audience, whether in a public meeting or in the classroom. He has not earned the right to speak.

Tests for Speech Analysis.—As you hear or read speeches, or as you prepare your own, use these questions to test the thoroughness of the speaker's preparation:

Did the speech show that the speaker had thought his way through his materials?

- 1. Did he seem to understand the terms he used?
- 2. Did he seem to understand all the various aspects of his subject?
- 3. Did he understand the relationships between these aspects?
- 4. Did he seem to have integrated his materials into a unified whole?
  - A. If the speech was expository, did all its parts fit into a clearly discerned pattern?
  - B. If it was argumentative, were all the essential issues discovered, and related to the main proposition?
  - C. If it was meant to entertain, did it have a central theme or point of view?

## **EXERCISES**

- 1. Prepare a written analysis of one of the following terms such as might be used in a speech before the class: democracy; free speech; isolationist; regimentation; propaganda; capitalism; free enterprise; bureaucracy; liberal education; literature; religion; advertising; justice; truth.
- 2. Rearrange the following topics into the pattern of a logical brief. One of them will serve for a main proposition. There should be both headings and subheadings.

Oil is more convenient than coal.

It is free from dust.

It maintains even temperature.

Oil is economical.

It saves the bother of adjusting dampers.

It is more healthful than coal.

It is uniform in quality.

Regulation of an oil furnace is completely automatic.

Oil is preferable to coal for home heating.

Its use avoids the labor of carrying out ashes.

It eliminates drudgery.

Oil burns completely.

It can be delivered without property damage. In burning oil there is no danger from fumes.

- 3. Make a logical brief of Patrick Henry's speech in the Virginia Convention, pages 34-37. Note that much of his argument is in the form of rhetorical questions. Your brief should contain not the questions, but the answers he intended his hearers to make to them. You may be surprised to discover that this fervent rhetorical plea is underlaid by sound argument.
- 4. Study carefully the following speech on Free Enterprise. Has the speaker thought his way through this complex modern problem? Has he found the phases of it that are familiar to his audience, and has he adequately analyzed and evaluated them? Do they all fall into place in a coherent pattern? Does his treatment of them justify the conclusion he draws? Make an analysis of the speech.

# WHAT OF FREE ENTERPRISE?5

WILLIAM G. CARLETON

Professor of History and Political Science, University of Florida

[Delivered before the State Conference of the Junior Chambers of Commerce of Florida, Daytona Beach, February 27, 1944.]

BELIEVE it or not, I do not intend to extol the virtues of free enterprise or to excoriate planned economy and its twin handmaidens, bureaucracy and bureaucrats.

The usual speech made on occasions like this would castigate bureaucracy as the destroyer of free enterprise. If it did not in-

<sup>5</sup>By permission of the publisher of Vital Speeches of the Day.

sinuate that bureaucracy has grown up quite by accident, without rhyme or reason, it would suggest that it has been foisted upon us by clever, ambitious, and evil politicians. The now famous denunciation of bureaucracy by Representative Sumners of Texas, repeated at hundreds of Chamber of Commerce luncheons and widely disseminated by conservative publications, is a case in point. Representative Sumners left his hearers dangling in mid-air, with no hint as to the real and compelling reasons why government agencies have steadily developed during the last half century.

Such exhortations are, of course, nostalgia for a by-gone age. They represent the evangel of a departed generation. They are incantations to conjure up the past. They will not and they cannot restore the free market of the nineteenth century. When men speak in such fashion they speak into a void; they fail to come to grips with realities. American businessmen simply must learn to speak again in terms of the actual world in which we live or lose effective influence. When, some months ago, Eric Johnson made a series of such addresses in Britain, large portions of the British press, including the most conservative journals of the kingdom, were nonplussed. Here was a man from Mars. They could not believe that in the mid-twentieth century men could still be found who held such views.

What of free enterprise? Where is the free market of old? Where is the competitive market of the mid-nineteenth century?

Do we in America live today in an economy of free enterprise? Even if all governmental agencies regulating business and economic activities were this instant abolished, would we in America live in an economy of free enterprise?

Would the tobacco farmers of west Florida sell their tobacco in a free market? No, the bulk of them would be compelled to sell it in a market dominated and controlled by four or five big tobacco companies, whose "community of interest" fixes the prices paid the tobacco farmer. Would the wheat farmers of Minnesota and the Dakotas sell their wheat in a free market?

No, they would sell it in a market dominated and controlled by a few big elevators and mills. Would the cattle men of the prairie states sell their beef in a free market? No, they would sell it in a market dominated and controlled by a few big packers. Do the farmers of America buy their wire, tools, implements, and machinery in a free market? No, they buy these in a market dominated and controlled by a few big trusts and holding companies. Do the retailers of America buy their goods in a free market? No, they buy nationally advertised products at set prices and can take them or leave them at that. And so it goes through the gamut of American industry.

Today in America almost every field of industrial activity is dominated by a few big survivors. These survivors are well known and their names are household words. In tobacco, sugar, meat, textiles, leather goods, steel, aluminum, rubber, oil, chemicals, automobiles, electrical equipment, radios, movies, farm machinery, office supplies, and plumbing fixtures it is the same story of monopoly or semi-monopoly. The few survivors in each field parallel policies and fix prices through communities of interest, stabilization accords, and gentlemen's agreements. And the survivors in one field have the most amazing tie-ins with survivors in other fields.

Who owns these great industrial feudatories? Berle and Means in Appendix K of their classic, *The Modern Corporation and Private Property*, point out that the number of individuals who owned stock in all corporations of the United States in the prosperous year of 1927 was only between four and six million, but that of this number only a very small minority, about a half million, owned an appreciable amount of stock. Indeed, about 79 per cent of all dividends paid to individuals that year seems to have gone to only a half million people. No doubt the depression years have further liquidated the number of stockholders in the United States and caused an even greater degree of concentration in the ownership of stock.

And of those who own, still fewer control. As is well known,

our giant industries in America are in most instances now controlled by a small minority. In some cases minority control is done through a legal device—pyramiding, or a voting trust, or non-voting common stock, or special vote-weighted preferential stock, or a combination of several of these. In other cases it is done through ownership of a strategic minority block of stock, the other stock being widely distributed. In still other cases minority control takes the form of management control. . . .

In short, we in America no longer live in an economy of free enterprise. We are living, we have been living, and we shall continue to live in an economy of monopoly capitalism, not an economy of free-enterprise capitalism. Enterprise is still private, but it is not free in the nineteenth-century sense.

Who destroyed the free market in America? Was it destroyed by government bureaucracy? The free market was destroyed long before government bureaucracy waxed strong. Was it destroyed by the New Deal? The free market was destroyed long before March 4, 1933. Was it destroyed by the progressive leaders of the early twentieth century-William J. Bryan, Robert M. La-Follette, Sr., Theodore Roosevelt, and Woodrow Wilson? Thesemen merely advocated the creation of government regulatory agencies to protect those groups which were already being squeezed by the decline of the free market and the rise of monopoly restrictions. Was it destroyed by the early agricultural organizations like the Grange, the Agricultural Wheel, the Farmers' Alliance? These organizations came into being to protect the farmer from monopolistic closed markets already in the making. Was it destroyed by the early labor organizations and early labor organizers like Terence V. Powderly and Samuel Gompers? These men were merely trying to build organizations which could bargain with some little approach to equality with the huge industrial combinations developing. Was it destroyed by Eugene V. Debs and the early American Socialists? Organized socialism in America was then and is now negligible.

Who, then, destroyed the free market? The answer is: Busi-

ness. Business itself. The great industrial and financial giants of the late nineteenth century. Vanderbilt and Gould and Harriman and Hill in railroading. Carnegie and Frick and Gary in steel. Pillsbury and Crosby in flour-milling. Armour and Swift in meat-packing. Havemeyer in sugar. Rockefeller in oil-refining. The House of Morgan in any number of combinations effected, mergers engineered, and holding companies built. In the name of individualism these men destroyed individualism in business.

Are these men, then, the villains of the piece? By no means. They were but responding to the needs and urges of their time. They were the products of their age. They merely moved to take advantage of the developing technology and to secure the advantages of large-scale mass production and distribution which that technology made possible. Big machines and expensive technology required the consolidation of capital, the centralization of control, and the co-ordination of management. Back of the decline of the free market, then, stands the amazing technological development of the modern age.

And this process of centralization which was gathering momentum in the late nineteenth century continues today. This is not something in a book. It is all around us, if we have but eyes with which to see.

In my own lifetime I have seen spectacular evidence of this centralizing process in the business world. I was reared in an industrial city of about eighty thousand population. In that city, in the days I was growing up, there were two flour mills, two plow works, two stove factories, an iron foundry, and a packing plant, all operated by local capital. Today these businesses have disappeared altogether, or have been absorbed by nationally known holding companies, or have been supplanted by national concerns with centralized capital.

Again, in my home city of Gainesville, a small college town of about fifteen thousand population, the same process is observable. Along the five main business blocks of that town are forty-five business concerns. Of these, twenty-eight are locally

owned and seventeen are owned by aggregations of outside capital. But those owned by outside capital probably exceed in volume of business those twenty-eight locally owned concerns, and most of the outside concerns have come to Gainesville only during the last ten years.

Observe the businessmen who gather at your local Chamber of Commerce meetings or at your local civic luncheon clubs. How many are really free and independent businessmen? On the other hand, how many are dependent or semi-dependent agents of national concerns? How many are agents of national insurance companies? How many are agents of national oil companies? How many are agents of national tobacco companies? How many are agents of national rubber companies? How many are agents of national public utilities? How many are agents of chain stores? How many are semi-dependent contractors for national automobile manufacturers?

This process of centralization is continuing. The war itself is accelerating it. In the placing of war orders the big concerns, naturally enough, have been favored. The deepest economic forces of our age will continue centralization even after the war is over. Many small businesses will continue, of course, but the volume of business done by small concerns will become less and less of the total volume of American business, and what little freedom it now enjoys will be confined to narrower and narrower limits. . . .

Today, we may, I think, say definitely that big business is here to stay and that no real effort will ever be made to "bust it up." Too many people are now convinced that our ever-higher standard of living is the result of big-business efficiency. Today small businessmen have far less influence in politics than they had fifty years ago, and political power is passing to the industrial wage earners and the millions of white-collar employees created by the technological and business revolution of the last fifty years, and these groups will want to regulate big business in their own interests but they will never seek to destroy it.

Again, American economic life is now geared to monopoly capitalism, and a frontal attack on all big business, an attack which really meant to break up business into the small and genuinely competitive units of several generations ago, would cause a business panic of the gravest implications. Finally, the trend toward centralization and trustification has gone far in all industrial countries, and American industry would be seriously handicapped in foreign trade and in its bid for foreign markets if it were reduced to the small units of decades ago and if these small units attempted to compete with the giant syndicates of other industrial countries.

The American people, in spite of lip service to antitrust law enforcement, have made the decision to accept big business as a permanent and major part of our American system. They have made this decision even though this means a drastic change in our older conceptions of economic competition and the free market. They have made this decision even though it means a certain amount of regimentation by the bureaucracy of big business, for these giant business principalities are of necessity vast and ramifying bureaucracies.

At the same time the American people have come to another equally important decision. They have decided that if big business is to be accepted it must also be regulated by government. For these vast business feudatories would become virtual states within a state if they were not regulated. But this decision has involved the erecting of more government machinery to do the regulating. As this government machinery grew, it too developed into a bureaucracy. And so there was built up the Leviathan of Big Business on the one hand and the Leviathan of Big Government on the other.

Bigness in business means that rules affecting millions of investors, employees, and consumers are made and enforced by officials usually remote from the investors, employees, and consumers affected. Bigness in government means that rules affecting millions of citizens are made and enforced by officials usually

remote from the citizens affected. This means regimentation. In other words, regimentation is inherent in bigness. Now if regimentation is the inevitable price we pay for a higher standard of living and greater leisure and more education, then regimentation by government is preferable to unregulated regimentation by business. Because big business is an autocracy ruled by few at the top, whereas big government is and continues to be a democracy subjected to universal suffrage and free elections.

In other words, centralization in government came later than centralization in business and was the result of centralization in business. Government bureaucracy was the answer to business bureaucracy. . . .

If we are wise we shall prepare not for less government but for more; not for less planning but for more. Conservatives are now busy burying the New Deal. If we are to avoid disaster we had better prepare for government regulations the magnitude of which will make the New Deal look like a pygmy.

More government planning will inevitably involve a large government bureaucracy, but we must plan for a better bureaucracy and for better bureaucrats. We must demand more training of our bureaucrats and an enlargement of the civil service. Government methods must be more systematic and orderly, less chaotic and confused. The parties involved must have more certainty where they stand. But this will come with time and only with time. Administrative law is in its infancy. After all, the common law required hundreds of years in which to develop.

Why must there be more government? Why must there be more planning? . . .

Our people have seen that in war times, as a result of government planning and co-ordination, the national income can be made to rise from about sixty billions in 1940 to over one hundred fifty billions today. Thoughtful people never again will be convinced that it is necessary to have idle factories, idle machines, idle equipment, and idle men. They will never again be satisfied with an economy of scarcity when they know full well we

have the machines and the technology to provide an economy of abundance.

For too long we needlessly have lived in an economy of scarcity. We have the machines and the technical equipment and the productive capacity to eliminate poverty in this country. But we have allowed the giant monopolies to curtail production, to hold prices rigid and high, and to stifle new inventions. What an indignant howl went up in certain quarters when we killed the squealing pigs and plowed up the cotton. Well, we would not have needed to slaughter those pigs or plow up that cotton if our big manufacturers had not deliberately prevented the birth of shoes, textiles, plows, harvesters, radios, ice boxes, and bathtubs. With enormous unused capacity, our big manufacturers curtailed production to keep up prices. No wonder the farmers demanded some approach to parity prices through a comparable policy of agricultural curtailment.

But curtailment is not the answer. Restriction does not provide us with goods. Scarcity does not raise our standard of living. When war scarcities in consumer goods end we must go on full rations for every man, woman, and child in this country. We must deliberately choose large output at low prices with profits geared to reasonable levels and monopoly profits eliminated. Then factories, farmers, and stores will have abundant markets. Then prosperity will become general.

Post-war planning is too big a job for any one group of our citizens. Businessmen alone cannot do it. They lack the co-ordinated machinery to see and influence the whole picture. They lack objectivity—the lure of immediate profits is apt to be stronger than the ultimate good. The major responsibility for such important co-ordination must fall on the federal government. . . .

The alternatives in this country, then, are not regulation or free enterprise. The alternatives are regulation or more monopoly. And make no mistake about it, more monopoly will lead ultimately to fascism and after that to socialism.

If we are wise we shall after this war travel far along the road of government regulation. Far as we go, however, it will not be as far or as fast as Europe and Asia are going. Even Walter Lippmann, no friend of a planned society, admits that only in this country will there be remaining any semblance of what he calls free enterprise. Even Eric Johnston says that the United States will be a lone island in a sea of completely controlled economy.

But the storm signals are flying. American conservatives are in a confused and even an ugly mood. Many would like to revolt from the trends of our time. They would like to have one more fling under "free enterprise." They are for allowing the monopolists one more go of it. They say in effect, "Lower the high surtaxes. Take off the controls. Crush the labor unions. Let us be free again." The weather-vanes point to an economic binge unparalleled in our history. A back-log of unequaled consumer buying power is waiting to be dissipated. Many Americans are in no mood to be wise or discriminating in what controls they take off and what they leave on.

And should the monopolists have their own way after the war, for a time all will go well. We shall have "prosperity." We shall have a boom. Conservative men will say, "See, I told you so, all we needed to do was to kick out those high-falutin brain trusters and college cranks. All we needed to do was to get rid of that new-fangled medicine and apply some old home remedies." Then watch! After that backlog of consumer buying power has been spent will come the deluge. American democracy cannot survive another depression comparable to that of the 1930's. Out of the cold, gray misery of another great depression will emerge the specter of fascist dictatorship.

As businessmen it is to your interest to prevent a post-war boom of an inflationary and speculative nature to be followed by a great depression. As small and moderate-sized businessmen it is to your interest to see that the federal government regulates big business in the interest of maximum production and general

prosperity. As young businessmen you have less nostalgia for an age that can never be restored, and you will be less swayed by the slogans and shibboleths of free enterprise, so assiduously cultivated by the monopolists to save themselves from regulation and not honestly employed by them to bring back the really free enterprise which they did so much to destroy.

Never forget that we are living in the twentieth century, not in the nineteenth century. Take care lest you cut yourself off from the creative forces and trends of our time. America still needs the constructive criticism of its young businessmen.

# ARRANGEMENT

CHAPTER SEVEN

Every discourse ought to be like a living creature, having its own body and head and feet; there ought to be a middle, beginning, and end, which are in a manner agreeable to one another and to the whole.

Plato, Phædrus

ARRANGEMENT Must Suit the Occasion.—If you have chosen a suitable subject for the occasion on which you are to speak, assembled all the available materials, and then analyzed these materials carefully and related them to each other, are you not ready to proceed to the delivery of the speech?

No, not yet.

You must first consider the order in which your materials should be arranged, the design you wish to form with them, the plan of development that will best suit the audience and occasion. The analysis you have made of the available speech materials is not a plan for a speech. It is related to the speech as an architect's classified inventory of building materials is related to his design for a building. The architect must know what supplies of bricks and stones, siding and flooring, doors and windows are at hand or procurable and just what use can be made of each of these materials. But the *plan* for his office building, or railway station, or schoolhouse is something else. A mere assembling of supplies for a building and an understanding of their use and relationship do not constitute a design for the building.

But the design must, of course, depend in part upon what supplies are available. It must depend also upon the purpose for which the building is to be used, the setting, the space available, etc. Just so the speech-maker in building his speech must be guided by the purpose to be accomplished, the amount of time allotted him, the kind of audience he will face, the circumstances under which he will speak, and the nature of the materials available to him. It was some of these considerations that Socrates had in mind when he said, "A man must know the truth about each particular of which he speaks or writes. He must be able to define each one of them in itself. When he has defined them, he must, in turn, know how to subdivide them severally according to their species, to the point where a division cannot be carried further. By the same method of analysis he must investigate the nature of the soul, and must discover what kind of argument is adapted to each nature. This done, he must settle and order his discourse accordingly, addressing to the many-sided soul a varied speech that touches every chord."

Socrates goes on to say that only thus can a discourse be made artistic. And in any artistic creation structure is all-important. It should reveal, as Walter Pater said, "that architectural conception of work, which foresees the end in the beginning and never loses sight of it, and in every part is conscious of all the rest, till the last sentence does but, with undiminished vigor, unfold and justify the first."

The next task in your preparation, then, is to build your materials into a unified, coherent, artistic structure, designed to suit its function, whether that be to entertain, to inform, or to persuade.

An architect's design may be taken in by the eye in one glance, and then studied in detail. But a speech exists not in space, but in time. It is taken in by the ear, one word at a time, one sentence at a time; and so the problem of planning is simply the problem of deciding what to say first, what to say next, and so on to the conclusion.

Traditional Plans.—Is there any necessary or uniform plan for ordering the materials of a speech? Many writers, ancient and modern, have thought that there is. Quintilian, who was more modest and sensible than most of his predecessors in this re-

<sup>&</sup>lt;sup>1</sup>Plato, Phædrus, 277.

spect, thought that a judicial plea should have five parts: the exordium, the statement of facts, the proof of what we advance, the refutation of our adversary, and the peroration. And for many centuries orators labored to construct their speeches after some such rigid plan.

Centuries before this, Aristotle had taught that a speech has only two necessary parts: proposition and proof. That is, you state your case and you prove it. It is indeed true that in many cases this is all that seems to be required. If you are one speaker in a debate, and the question has already been introduced, you need only state the proposition and offer your proof. In such a case the skeleton brief described in the preceding chapter would serve without modification as the outline of your speech. Or, such a logical brief may serve without modification as the outline of part of a speech. Note this striking example from Edmund Burke's plea in the British Parliament for conciliatory treatment of the American colonies:

I am sensible, sir, that all which I have asserted in detail is admitted in the gross; but that quite a different conclusion is drawn from it. America, gentlemen say, is a noble object. It is an object well worth fighting for. Certainly it is, if fighting a people be the best way of gaining them. Gentlemen in this respect will be led to their choice of means by their complexions and their habits. Those who understand the military art will, of course, have some predilection for it. Those who wield the thunder of the State may have more confidence in the efficacy of arms. But I confess, possibly for want of this knowledge, my opinion is much more in favor of prudent management than of force; considering force not as an odious, but feeble, instrument for preserving a people so numerous, so active, so growing, so spirited as this in a profitable and subordinate connection with us.

First, sir, permit me to observe, that the use of force alone is but temporary. It may subdue for a moment, but it does not remove the necessity of subduing again; and a nation is not governed which is perpetually to be conquered.

My next objection is its uncertainty. Terror is not always the effect of force; and an armament is not a victory. If you do not succeed you are without resource; for, conciliation failing, force remains; but, force failing, no further hope of reconciliation is left. Power and authority are sometimes bought by kindness, but they can never be begged as alms by an impoverished and defeated violence.

A further objection to force is, that you impair the object by your very endeavors to preserve it. The thing you fought for is not the thing which you recover; but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me than whole America. I do not choose to consume its strength along with our own, because in all parts it is the British strength that I consume. I do not choose to be caught by a foreign enemy at the end of this exhausting conflict, and still less in the midst of it; I may escape; but I can make no insurance against such an event. Let me add that I do not choose wholly to break the American spirit, because it is the spirit that has made the country.

Lastly, we have no sort of experience in favor of force as an instrument in the rule of our colonies. Their growth and their utility have been owing to methods altogether different. Our ancient indulgence has been said to be pursued to a fault. It may be so; but we know, if feeling is evidence, that our fault was more tolerable than our attempt to mend it; and our sin far more salutary than our penitence.

These, sir, are my reasons for not entertaining that high opinion of untried force, by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated.

Here the structure of Burke's argument is plainly indicated. It is marked by the phrases:

> First, sir, permit me to observe, My next objection is A further objection to force is, Lastly, These, sir, are my reasons

There are occasions on which such a plain, simple, argumentative

plan is all that is needed, but in most cases something more artistic is called for, even though it be nothing more than the addition of an introduction and a conclusion. Indeed, Aristotle allowed that a speech might well have four parts: first, a proem or introduction; second, the statement of the proposition; third, the argument or proof; and, fourth, an epilogue or conclusion. In modern times this type of speech plan has been pretty generally accepted as the standard. Often it is reduced to three partsintroduction, discussion, and conclusion, the discussion containing both the statement and the proof.

This plan is so simple and sensible that it is a good one for a beginning speech-maker to use. Let us refer to it as the standard plan.

The Written Outline.—You may have the kind of mind that can conceive a plan for a speech in all its details, and hold it in memory until it has been delivered, without ever committing it to paper. But you will find it best to write out your plan in the form of a skeleton outline. There are at least four reasons why this is wise. First, the plan will become clearer in your own mind if you have to write it down. You will probably be astonished to discover how disorganized your thoughts are when you attempt to outline them. Second, an outline will be useful in preparing your speech for delivery, and you will need a good deal of practice in putting your thoughts into words before you face your audience. Third, if the speech is of considerable length you may wish to keep the outline before you as a guide while you are speaking. And, fourth, a written outline should be submitted to your teacher so that he may know what you have planned to do, and so that he can judge how well you have succeeded in carrying out your intentions.

The form of this outline is important. Usually it should consist of complete sentences but the sentences should be brief and compact. They should contain the essence of your thought but not the decorations. Avoid such statements as "It is very prob-

149

able that the opportunities for finding satisfactory employment in the farming industry will be of a very limited nature." Say instead "Few jobs will be available on farms."

In using the standard plan make sure that the divisions of your plan are clearly marked: introduction, discussion, conclusion. Write these words in the middle of the page. And be sure that your proposition is clearly stated at the beginning of your discussion.

If these rules are followed you will have a clear guide for your own use, and your teacher will be able to see at a glance just what you mean to say.

The outline on page 150 will serve as a model.

The "Standard Plan" for Expository Speeches.—This speech, "From Fighting to Farming," is argumentative in purpose. Does the "Standard Plan" serve equally well for a speech whose aim is expository? In general, yes. Most expository speeches will need an introduction and a conclusion. And it should be possible to express the essence of the speech in one brief sentence, corresponding to the proposition in an argumentative speech. But, since in an expository speech you are not proposing anything, this statement should not be called a proposition. It will be better to call it, as in your analysis, a theme-sentence.

For a sample of the "Standard Plan" applied to an expository speech see the outline of a speech called "People Behind Bars" on page 151. Note that the wording of the topics indicates that the speech was in the form of a personal narrative of the speaker's visit to a prison. Such a narrative form is very often the most effective way to present expository material. We listen with greater attention when we know that a speaker is telling us what he has himself seen rather than what he has merely read in a book. Note also that this form can well be used in organizing a speech whose purpose is to entertain. The fact is that this speech, delivered by a college sophomore, was both informing and entertaining.

## FROM FIGHTING TO FARMING

#### INTRODUCTION

- I. The shortage of farm labor has led some writers to suggest that returning soldiers take up farming.
- II. Many veterans of former wars received free homesteads or bought cheap land.

#### DISCUSSION

Proposition: Returning soldiers seeking a means of livelihood should not be encouraged to take up farming.

- I. Few opportunities will be available on farms.
  - A. The government has no land to give to soldiers.
  - B. There is little good farm land for sale.
  - C. Few jobs will be available on existing farms.
    - 1. Most farm boys in the army will return to their farms.
    - 2. Mechanized equipment enables the farmer to do all or most of his own work.
- II. Much knowledge, training, and experience are necessary to make a good farmer.
  - A. He must have a knowledge of genetics, plant and animal husbandry and diseases, feeds, etc.
  - B. He must know markets, when to buy, and when to sell.
  - C. He must know machinery, and how to repair it.
- III. Prospects for financial success are not good.
  - A. Farm land is abnormally high in price.
  - B. There will be less demand for farm products in the post-war period.
  - C. Most farmers suffered financially after the last war.

#### CONCLUSION

- I. Farming offers few opportunities to the returning veteran.
- II. He will do better to seek his livelihood in industry or in some of the service trades.

## PEOPLE BEHIND BARS

#### INTRODUCTION

- I. Very few of us have more than casually wondered about people who have been sentenced to spend a major part of their lives behind the bars of a state penal institution.
- II. Last summer I was privileged to make a tour through the Nashville, Tennessee, State Penitentiary.

#### DISCUSSION

Theme-Sentence: I wish to explain the routine and activities inside a prison.

- I. On my tour I saw the living quarters of both the men and women inmates, and the manner in which their food was prepared.
  - A. I saw the cells which were the permanent abode of the prisoners.
    - 1. I was shown the cells for solitary confinement.
    - 2. I saw the cells in the death house.
  - B. In the kitchen I was shown how the food was prepared.
    - 1. In the bakery I saw 1800 loaves of bread being baked for one day's consumption.
  - C. Meals were served in a dining room used both by the colored inmates and the whites.
- II. The warden indicated to us the way the prisoner spent his day.
  - A. We were shown the various industries in the prison.
    - 1. The shirt factory.
    - 2. The hosiery mill.
    - 3. The sheet metal and paint shop.
    - 4. The farm.
  - B. The places where the prisoner spends his few leisure hours were shown to us.
    - 1. The chapel.
    - 2. The library.
- III. Many restrictions are put on the prisoner and, in case of bad behavior, his few liberties are taken from him.
  - A. Prisoners may write only two letters a week.
  - B. All mail is censored and packages are opened.
  - C. Prisoners are allowed two visitors per month.

#### CONCLUSION

I. Working under many handicaps, prison officials are striving to rehabilitate the prisoners and restore them to normal places in society.

# 152 ARRANGEMENT

You will note that some of the minor topics in this outline are not complete sentences. They need not be if their meaning and reference are entirely clear.

The Analysis and the Outline.—Confusion as to the relation of the outline to the analysis may be avoided if you will examine the following samples of both. Remember that the analysis shows the logical relationship of all your materials to each other; the outline shows the time order in which you decide to present some or all of these materials to your audience. One is a map of the entire territory before you; the other is the path you choose to take across this territory. One is an assembling and classifying of ingredients; the other is the recipe for putting them together.

Suppose that you have analyzed our modern industrial economy and reduced your ideas about it to the following pattern:

# THE MODERN RIDDLE (Analysis)

Proposition: We must find and adopt some kind of economic policy based on human values and involving equal rights and opportunities for all, for

- I. The failure of society to guarantee to labor a satisfactory and fair return constitutes a serious problem, for
  - A. Under present conditions, labor does not secure the proper return for its efforts, for
    - 1. There is much squalor and want in the country, yet
    - 2. These conditions are not necessary or just, for
      - i. Parts of our society are enjoying luxury, and
      - ii. We have adequate wealth for supplying every want, for
        - a. We have adequate natural resources, and
        - b. We have adequate labor, for
          - (1) Our labor supply numbers sixty million, and
          - (2) The ability and attitude of our laborers is excellent.

- B. This condition handicaps all of us, for
  - 1. Its primary effect is on wage-labor, but
  - 2. It also handicaps the professional man, and
  - 3. In the long run even the richest and most powerful suffer from this condition.
- II. We must not abandon this problem, for
  - A. We can solve it, for
    - 1. We have adequate intelligence to find an answer, and
    - 2. We have adequate courage to adopt the solution once it is found.
  - B. The stability and continued existence of our society depend on its solution, for
    - 1. Social unrest is unavoidable as long as the problem remains unsolved, and
    - 2. Ultimately, the failure to solve it will cause revolution, and
    - 3. The failure to solve it will bring about the loss of free government.
- III. The solution must apply human values, including equal rights and opportunities, uniformly throughout our whole society, for
  - A. No other kind of solution will work.

Note when you read through this analysis that it is in complete unified, coherent sentences, and that the relationships between clauses are clearly indicated. That is as it should be—a coherent thought pattern.

With this analysis before you, your next task is to decide upon the order in which the various details will be presented to your audience—to make a speech plan. Besides this abstract thought analysis you will have, of course, an accumulation of facts, examples, testimonies, statistics, and other details. Now you must determine how to arrange these so as to make them most effective psychologically. Perhaps you will decide not to use the "standard plan," but to arrange your materials as follows:

# THE MODERN RIDDLE (Speech Outline)

- I. You all know the old story of the riddle of the Sphinx.
  - A. The people of Thebes could find freedom from this monster only by answering its riddle.
- II. Our modern industrial economy presents a similar riddle
  - A. It is: How can we divide equitably the fruits of industry?
  - B. We shall have no peace unless we solve this problem.
- III. As the ancient Sphinx was both lovely and ferocious, so is our modern monster.
  - A. It produces both luxury and poverty.
- IV. We have bountiful resources in farm, factory, and labor, but laborers are denied any share in the profits they create.
- V. All elements of the population must ultimately suffer from this condition.
- VI. Have we enough intelligence and courage to solve this problem?
- VII. Œdipus discovered that the answer to the Sphinx's riddle was Man.
- VIII. Man is the answer to the present riddle also.
  - A. Our only safety lies in assuring equal opportunity for all.

Now turn to the complete speech on page 272 and compare it with both the analysis and the outline.

These directions for speech-making imply that after you have found a subject you will, first, gather materials; second, analyze them; third, arrange them; and then proceed with the further steps discussed in later chapters. Some of you may find it best to work in just this way. But many of you will find that all of these phases of preparation run together. And it is quite proper that they should. In gathering materials you may come upon a good illustration and decide at once, "This is what I'll begin with." Or, after your outline is completed, you may want to

search for materials to fill out some point. All the phases may flow into one continuous process; all may be carried on at once. But what you must understand is that if you are to make a *good* speech all of these operations must somehow, at some time, be performed. Different minds work in different ways. Find the way that is best for you, but do not neglect any of these necessary steps in preparation.

## THE INTRODUCTION

We need to consider now what should go into the introduction of a speech. Not that this point of your preparation should come first, for you should, as Cicero said, think last of that which is spoken first. One does not design a façade for a building and then decide what kind of structure to erect behind it. The introduction can be prepared only when you know what you have to introduce. It is a bridge between your discussion and the audience, and so it will depend in part upon their state of mind, their interests, their mood, their prejudices, their understanding, and their attitude toward the speaker.

An old Salvation Army official who had addressed many audiences in many lands said he had learned that there was one cardinal rule for public speakers: "If you don't strike oil in the first two minutes, sit down and stop boring." Your first consideration must be to get your audience interested in what you have planned to say. Fortunate indeed is the speaker whose auditors already have their minds on his subject and are eager to hear what he will say on it. You will seldom be so fortunate. In most cases you must create interest in your subject; you must, by inquiry or by intuition, discover what your audience's interests are, and relate your subject to them.

Then, too, you must adapt your introduction to their mood. If you find them in great hilarity and good feeling, it will not do to plunge at once into a serious discussion. And if they have just been sobered by the announcement of some tragedy or be-

reavement, you will have to make a careful transition before inviting their attention to a light and humorous discussion. You must bridge the gap between their mood and yours.

Then again, you must take into account any prejudices the audience may hold against you or your subject. Consider the challenge that faced Booker T. Washington in his speech before the Atlanta Convention (see pp. 56-61) and how skillfully he met it. Knowing that many of his audience were hostile to him and hoped to see him make a fool of himself, he began with an uncontrovertible statement of fact, "One-third of the population of the South is of the Negro race." This he followed with the statement of his theme, "No enterprise seeking the material, civil, or moral welfare of this section can disregard this element of our population, and reach the highest success." Suppose he had been tactless enough to say instead, "We Negroes insist that our rights must be recognized if the South is to succeed"! If you belong to a group toward which your hearers are hostile or suspicious you must begin by trying to allay prejudice and win their good will.

Also to be considered is the level of understanding of your audience. A subject beyond the range of their knowledge may have to be made clear to them before you begin your discussion of it. Definitions may be necessary. A history of events leading up to your theme may be desirable. An explanation of certain terms, processes, events, or conditions may be needed before you can open up your discussion.

But besides adapting your speech to the understanding of your audience, you must take account of their personal feeling toward you. They will listen more readily if they like you, if they look upon you as a friend. The Romans taught that the function of an exordium, or introduction, was to make the hearer friendly, interested, and well-enough informed to listen intelligently. Most audiences are docile and good-natured, but there are occasions on which the speaker will need to make a definite effort to win good will. This he can do by evincing the

kind of personality that people like, by displaying such qualities as courtesy, sincerity, moral goodness, humor, and confidence balanced by modesty. Certainly he should try to avoid in his words and his attitude everything that might arouse suspicion or ill will. He should make every effort to impress his audience favorably in his opening remarks.

In general, then, the introduction should establish with your audience some common ground of interest, feeling, belief, and understanding. It should make them feel that you are a person they will be glad to listen to. An old recipe for cooking a fish begins, "First, take your carp." That is good advice for public speaking, too. First, get hold of your audience.

Types of Introduction.—There are various types of introduction, drawn from various sources. It will be helpful to consider several kinds of introductions so that for any occasion that type may readily be found that seems most suitable.

One who listens frequently to current speech-making is likely to infer that most introductions consist largely of compliments to the audience. You know the standard pattern: "I consider it a very great honor and privilege to be invited to come here today to address this fine audience composed of the leading citizens of this great community." Very likely each of the "leading citizens" replies under his breath, "Baloney!" and it would doubtless do the speaker good if one of them would shout it out loud. The speaker's intent may be good enough but his method is too crude and trite. It is highly desirable to win at the start the good will of one's audience, but this end will hardly be achieved by trite and empty compliments. Note the delicacy and skill with which Curtis, in his "Liberty Under the Law," complimented his audience upon their New England origin (page 80). And note the frankly facetious compliment to his audience in Frank Collina's speech on "Broom Corn" (page 330). Certainly a speaker should approach his audience with courtesy and appreciation, and it may at times be quite proper to pay them compliments, but

mere flattery is odious, and mere formality is meaningless, and neither will win you good will.

Another common form of introduction is the funny story or anecdote. It seems to be a kind of unwritten law before some audiences that every speaker begin with a funny story and it is the unvarying practice of some speakers so to begin. Such a well-established custom has its justification, of course, in the fact that there are few better ways of getting on good terms with an audience. But if you decide to begin with a funny story, be sure that it is funny, that you can tell it well, that it is in keeping with the mood and the make-up of your audience, and, most important of all, that it can be used to introduce your theme. An irrelevant story may so divert your audience that you will have difficulty in getting their minds on what you want to talk about.

A third device for beginning a speech is to present an instance, an example, or a story, drawn from the subject of the speech. For instance, the speech on "From Fighting to Farming," previously outlined, might well have begun with a story of a particular discharged soldier who attempted to take up farming and ran into trouble. A young chemist, explaining before a general audience the development and the uses of penicillin, began directly with the story of a little girl who broke her arm, lay neglected for many hours, and developed an infection that promised to be fatal until her doctor in desperation decided to try a new drug called penicillin. The story was moving and held close attention, and it paved the way for a straightforward exposition of the history and uses of the drug. Classroom speeches in particular would gain a hundredfold in interest if students would use this technique instead of killing attention by a dull expository approach.

Fourth, you will sometimes find that the *occasion* of a speech suggests an introduction. The purpose of the meeting or the place in which it is held may suggest a beginning. And, believe it or not, this is true even of classroom speaking. A student of architecture, speaking on the designing of college buildings, be-

gan with a criticism of some of the features of the room in which she spoke. Note how Woodrow Wilson, speaking on "The Meaning of the Declaration of Independence," took advantage of the occasion and the surroundings in planning his introduction:

We are assembled to celebrate the one hundred and thirty-eighth anniversary of the birth of the United States. I suppose that we can more vividly realize the circumstances of that birth standing on this historic spot than it would be possible to realize them anywhere else. The Declaration of Independence was written in Philadelphia; it was adopted in this historic building by which we stand. I have just had the privilege of sitting in the chair of the great man who presided over the deliberations of those who gave the declaration to the world. My hand rests at this moment upon the table upon which the declaration was signed. We can feel that we are almost in the visible and tangible presence of a great historic transaction.

Fifth, the introduction may sometimes be taken from the very heart of your argument. This is doubtless what Erasmus meant when he said that the exordium should be "drawn from the bowels of the case." There are occasions on which it is not necessary to introduce either the speaker or his subject, when the audience is already prepared to receive them. Such an occasion was assumed by Daniel Webster when he composed a speech such as he imagined John Adams gave in the Continental Convention. He imagined Adams beginning as follows:

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. It is true, indeed, that in the beginning we aimed not at independence. But there's a Divinity that shapes our ends. The injustice of England has driven us to arms; and blinded to her own interest for our good, she has obstinately persisted, till independence is now within our grasp. We have but to reach forth to it, and it is ours. Why, then, should we defer the Declaration? Is any man so weak as now to hope for a reconciliation with England, which shall leave either safety to the country and its liberties, or safety to his own life and to

his own home? Are not you, sir, who sit in that chair, is not he, our venerable colleague near you, are you not both already the proscribed and predestined objects of punishment and of vengeance? Cut off from all hope of royal clemency, what are you, what can you be, while the power of England remains, but outlaws?

But even when no preparation has been made for the speaker or his subject it is sometimes effective to plunge at once into the heart of one's theme, into "the bowels of the case." Note the abrupt beginning of Mr. Nye's speech on Progress, page 399. Robert G. Ingersoll said, "There should be no introduction to an oration. The orator should commence with his subject. There should be no prelude, no flourish, no apology, no explanation. He should say nothing about himself. Like a sculptor he stands by his block of stone. Every stroke is for a purpose. As he works the form begins to appear. When the statue is finished the workman stops." This is very unconventional doctrine, but Ingersoll himself followed it, and with conspicuous success.

Sixth, an introduction may sometimes be derived from the speaker himself. He may begin by explaining how he came to be interested in the question, or how his past experiences qualify him to discuss it, or what his relation to the subject is or has been, or why he is speaking on the present occasion. President Franklin D. Roosevelt, after his conference with Marshal Stalin and Prime Minister Churchill at Yalta in February, 1945, addressed the two houses of Congress in Washington using this type of introduction. He began:

I hope you will pardon me for the unusual posture of sitting down during the presentation of what I want to say, but I know you will realize it makes it a lot easier for me in not having to carry about ten pounds of steel around on the bottom of my legs and also because of the fact that I have just completed a 14,000-mile trip.

First of all, I want to say that it is good to be home. It has been a long journey and I hope you will agree that it has been, so far, a fruitful one.

Speaking in all frankness, the question of whether it is entirely fruitful or not lies to a great extent in your hands. For unless you here, in the halls of the American Congress -with the support of the American people-concur in the general conclusions reached in the place called Yalta, and give them your active support, the meeting will not have produced lasting results.

Seventh, it is sometimes effective to begin with a striking statement of fact or opinion which catches attention and sets the audience to thinking. Such a statement may be a quotation, a proverb, an aphorism, or merely a startling fact. And it may, if you think you dare risk the consequences, be a statement that challenges some firmly held belief of your audience.

When Ingersoll once participated with two other speakers in a discussion of freedom of thought, he began by saying, "I am here tonight for the purpose of defending your right to differ with me. I want to convince you that you are under no compulsion to accept my creed."

James G. Blaine, in his eulogy of President Garfield, began with a simple statement of fact that set forth the occasion of the address: "For the second time in this generation the great departments of the Government of the United States are assembled in the Hall of Representatives to do honor to the memory of a murdered President."

This is the type of approach that many preachers use when they begin a sermon with a text from the Bible, such as "Ye are the salt of the earth," or "All we like sheep have gone astray," or "All they that take the sword shall perish with the sword."

Finally, there is the rather elaborate type of introduction generally recommended for opening a debate. It includes a statement of the immediate cause of the discussion, a review of the origin and history of the question, a definition of terms, the exclusion of irrelevant and admitted matter, and a statement of the issues on which the debaters oppose each other.

There are, of course, many other types of introduction, but those mentioned here should suffice to suggest some method of getting the speech started.

### THE DISCUSSION

It was suggested previously that a speech may sometimes be started without a formal introduction. The methods and principles now to be presented may be applied both to such a speech and also to the body of the speech that follows an introduction. And if the speech is to be a long one, they may be found helpful, too, in organizing one separate section of it. Let us consider first some general principles of arrangement, applicable either to the whole or to a part of a speech, and then some specific methods of organization.

Principles of Arrangement.—Here, as in every other aspect of speech-making, the great guiding principle must be, adapt your speech to the audience. Materials should be so arranged as to affect the audience in the desired way. In this, as in other steps of preparation, you must consult your audience analysis and try to determine what reception your ideas will receive. You must consider whether your audience has prejudices that must be overcome before they will give you a fair hearing, whether they have fears that will turn them away from your proposal, whether they have enough information about your subject to enable them to understand what you wish to tell them, whether they are friendly or unfriendly toward you personally, and whether they have enough interest in your subject to listen to a straightforward exposition or argument on it.

It is probably safe to say that in most cases the arrangement of your materials should be not so much logical, or chronological, as *psychological*. The audience that come to hear a debate will expect to listen to a straightforward argument, but there is no reason to think that they will not be pleased as well as surprised

if your speech does not follow the conventional debate plan. It may be desirable in a plea for lower tariffs to give some history of tariff legislation but such history need not be straight chronology and it need not come at the beginning of the speech.

One important factor to be considered with reference to psychological arrangement is the need for variety. A steady succession of similar units of development in a speech is sure to kill attention and cause boredom. Even a continuous stream of concrete illustrations or humorous stories will soon cease to be interesting. The materials of a speech—facts, arguments, stories, illustrations, explanations, statistics, examples, etc.—should be constantly varied. Wit, irony, assertion, pathos, reasoning—we can stand only so much of them before our minds cry out for a change. They must be carefully blended and varied if audience attention is to be constantly maintained. Note the skillful alternation of humor and exposition in Mr. Collins's speech on "Broom Corn," page 330.

Another principle sometimes recommended in constructing a speech is the principle of *climax*. Climax is an old Greek word meaning ladder or stairway. In rhetoric it describes a type of construction in which each succeeding step surpasses the one before it in force or intensity or emotion. It is a pattern that may be applied to the elements of a sentence, a paragraph, or a whole speech.

A striking example of climactic development is the peroration of Wendell Phillips' lecture on Toussaint L'Ouverture, the great Negro leader of Santo Domingo:

I would call him Napoleon, but Napoleon made his way to empire over broken oaths and through a sea of blood. This man never broke his word. "No Retaliation" was his great motto and the rule of his life; and the last words uttered to his son in France were these: "My boy, you will one day go back to St. Domingo; forget that France murdered your father." I would call him Cromwell, but Cromwell was only a soldier and the state he founded went down with him into his grave. I would call him Washing-

ton, but the great Virginian held slaves. This man risked his empire rather than permit the slave-trade in the humblest village of his dominions.

You think me a fanatic tonight, for you read history not with your eyes, but with your prejudices. But fifty years hence, when Truth gets a hearing, the Muse of History will put Phocian for the Greek, and Brutus for the Roman, Hampden for England, Fayette for France, choose Washington as the bright consummate flower of our earlier civilization, and John Brown the ripe fruit of our noonday, then, dipping her pen in the sunlight, will write in the clear blue, above them all, the name of the soldier, the statesman, the martyr, Toussaint L'Ouverture.

It is frequently recommended that the several arguments that compose a speech should be arranged in climactic order; that is, in the order of their strength or importance, the strongest being put last, and the weakest first. The reasons given for this arrangement are, first, that an audience is likely to remember best what it hears last, and, second, that a good speech should build toward its conclusion in a logical crescendo. But some speakers, notably Doctor Harry Emerson Fosdick, assume that audiences are most receptive at the beginning of a speech, and that therefore the speaker should put his best thought first, that he should put the essence of his message at the beginning and get it firmly established before attention fades and interest begins to cool. This might be called the order of reverse climax.

A variation of the climactic arrangement is sometimes recommended which prescribes that one of the strongest or most appealing points should be presented first, and that the rest should follow in order of climax. That is, if four points are to be made, and their relative strength is A, B, C, D, the arrangement would be C, A, B, D.

It cannot be said that any one of these arrangements is best for all occasions. Each speaker will have to use his own judgment in preferring one to another, guided perhaps by his confidence in his own powers, the nature of his audience, and the kind of situation he faces.

# METHODS OF ORGANIZATION, OR RHETORICAL PLANS

Let us consider now some specific plans for the arrangement of the materials of a speech which will be handy to refer to when you are considering what is the best order to use.

Deduction.—The most obvious arrangement for an argumentative discourse is the deductive plan. In this plan you state your proposition and then give in order the reasons why you believe it is true. It has the advantage, if it is an advantage, of letting the audience know at once just what you propose, and enabling them to weigh each reason as you present it. This is the conventional, almost the necessary, plan in a formal debate, and perhaps for that reason it has been overworked. As used by many debaters it is unnecessarily mechanical and rigid, and so tends to lose the interest of an audience. But it is clear, definite, and easy to follow, and has much to recommend it for a beginning speaker.

Induction.—The reverse of deduction is induction. Under this plan you first state the reasons why something needs to be done and then state what you propose to do. For instance, you may cite the abuses in intercollegiate athletics: the exploitation of coaches and stars, the concentration of physical training on those who need it least, the excessive time spent in practice to the neglect of study, the hypocrisy of "amateur standing," etc., and conclude by proposing that intercollegiate competition be abandoned. It will readily be seen that this plan has certain advantages when one is speaking before an unfriendly audience. If they can be led to accept the various supporting arguments as they are presented they will hardly be able to reject the proposition when it is stated. Another advantage of this plan is that it creates suspense, and so helps to hold attention. Bear in mind that it can be used in a part of a speech as well as in the whole.

That is, in your analysis you may have a main head, A, with three subheads, 1, 2, and 3. But in the speech you may present the point inductively, stating first the three subheads, and then the main head.

Induction-Deduction.—Another method of arrangement is a combination of induction and deduction, consisting of, first, the presentation of proof; second, the statement of the proposition; third, the presentation of more proof. For instance, in making a plea for socialized medicine, you might, first, show the inadequacy of present medical administration; second, state how you propose to cure it; and third, defend your solution as sound and workable. A similar plan is usable also in informative speeches. In a biographical or eulogistic speech, for example, you may begin by reciting the subject's accomplishments and his services to mankind, then announce his name, and proceed with further details about him.

Extended Illustration.—Sometimes the best way to explain a process is to describe how it works in a particular case, and the best form of argument is a narrative showing the results achieved by the course of action you are proposing. An effective plea for life insurance might consist merely of the story of John Doe; how he was persuaded in youth to take out a policy, how he managed his finances carefully so as to pay his premiums, and, when an emergency came, he was saved by his insurance from disaster. A plea for prison reform might consist partly or entirely of the story of how a potentially useful citizen was turned into a dangerous criminal by the ill treatment he received during an unmerited term in prison. An illustrative story is often more convincing and more persuasive than straightforward logical reasoning.

Analogy.—This is a plan that is built upon discovered likenesses in two things or processes. We may develop a literal analogy in

showing that the life of one man is like the life of another man, or we may find a figurative analogy between the life of a man and the life of a nation, or between the beating of the heart and the operation of a pump. In a speech built upon this plan the various steps may be the various likenesses discovered, or the various applications of these likenesses. Note the skillful use of analogy in the latter part of Booker T. Washington's speech (page 56) where he urges Southern leaders to "let down your buckets where you are." You will find a happy hunting ground for analogies in the Sermon on the Mount (Matthew, chapters 5–7). All of these have furnished plans for countless sermons.

Illustrations Proving a Thesis.—This calls for a series of illustrations, each followed by a statement of the thesis or proposition they are intended to prove. It may be effective to repeat the thesis each time in the same words so that it becomes a kind of slogan. An inspirational speaker before a high school assembly wished to show that a man is molded by his habits and activities, that success is due not to accident, but to study and preparation. He began with a story of a man who prepared carefully for his life work and who, because of his preparation, achieved a high measure of success. Then he asked, "Why did he succeed?" and answered by announcing his theme in this unusual form: "A man is what he is because he has been doing what he has been doing." Then came another illustration, followed by a repetition of his thesis, and another, and another. This pattern was continued until when he asked, "And why did this man succeed?" the entire audience chanted in unison with him, "Because a man is what he is because he has been doing what he has been doing." Many in that audience never forgot the lesson.

Negation and Affirmation.—Another plan is to state what a thing is not, and then what it is, or to state what a proposal will not accomplish, and then what it will accomplish. For example, in defining patriotism you might state first that it is not flag-wav-

ing, it is not boasting of our country's greatness, it is not disparaging other countries, but it is devotion to public duty. Or, in explaining how to study, the pattern of your speech might be: Don't do this, don't do this, but do this.

Problem-Solving.—Another speech plan is suggested by the pattern of problem-solving set forth in John Dewey's How We Think. The process of solving a problem is here explained as involving five steps: first, a felt difficulty, which must be defined and limited; second, a diagnosis of the problem to discover its causes; third, the suggestion of possible solutions; fourth, weighing the merits of the various solutions and choosing the one which seems best; fifth, testing the solution by exploring its implications and deciding whether to accept or reject it. Such a plan has the advantage of carrying the audience along to think through the problem with you. Though suitable especially for persuasive and argumentative talks, it is usable also in exposition, as, for instance, in explaining how our town solved its parking problem, or how the American Constitution was formed, or how German war industry was destroyed.

The Motivated Sequence.—This is an adaptation by Professor Alan H. Monroe of the procedure generally recommended for the organization of sales talks.¹ It also consists of five steps: attention, need, satisfaction, visualization, action. These terms refer to the successive mental reactions which the speaker tries to arouse in his audience. First he rouses attention, then shows the need for his proposal, satisfies the audience that his product or proposal will meet their need, makes them see themselves enjoying the product or accepting the proposal, and finally gets them to commit themselves to action. Such a plan is especially effective in presenting a new proposal where the aim is definitely persuasive, but the first three steps of the plan are usable also in expository talks. That is, in explaining, for instance, how

<sup>&</sup>lt;sup>1</sup>Principles and Types of Speech (New York, 1935), Chapter 12.

voice is produced, a speaker using this plan would first get attention on the subject, then show why a knowledge of the subject is needed, and finally present information that would satisfy the need.

Exposition, Argument, Appeal.—An old Negro preacher, when asked about his method of sermon construction replied, "Well, fust Ah splanify; den Ah argufy; and den Ah puts in de arousements." Such a plan has been used by many preachers—first an exposition of the text, then a defense of the interpretation presented, and finally an emotional appeal for action or support. The applicability of such an arrangement is not, of course, limited to sermons.

Apparent Reversal of Position.—It is sometimes effective to begin a speech by supporting, or seeming to support, what you wish to oppose, or vice versa. In presenting an argument for socialism, for instance, you might begin by stating all the arguments against it and then, with some such transition as "but in spite of all this," turn to a defense of it. One value of such a method is that it makes the audience feel that the speaker has reached his conclusion after careful consideration of all the objections to it, and that he has been fair and open-minded in his thinking. This method is effective in presenting an unpopular proposal since the audience will follow your negative argument with approval and so will tend to continue to agree with you when you reverse your position.

Partition.—In some cases no unique method of arrangement will suggest itself, or the subject and occasion may not call for any. You may find it effective merely to divide your material into its proper parts and present these parts in whatever order seems best. This is the simple method used in the expository speech at the end of this chapter. The speaker first defines the function of a publicity man and then discusses the various phases of his

job. This is perhaps the simplest and easiest rhetorical plan that one can use and if it is skillfully handled it may be just as effective as some of the more unusual plans mentioned before. When there are certain obvious things that one is expected to say on a subject, it is sometimes best to say them in the obvious way.

This is by no means a complete catalog of rhetorical plans. Perhaps you can think of others. And perhaps you can design a speech that seems to have a plan, but one that does not fit any formula or allow itself to be labeled. Certainly there are such speeches. A notable one is that of George William Curtis (page 80) on "Liberty under the Law." Apparently Mr. Curtis intended to rouse his distinguished audience to a high pitch of patriotic feeling, and then turn their patriotism into a resolve that the Hayes-Tilden controversy must be solved without strife. But how did he do it? Try to analyze his method.

### THE CONCLUSION

It would seem to be obvious that when a speaker has finished what he has to say, he should stop and sit down. But there is a long tradition, stemming from the teachings of the Ancients, that a speech should end with a peroration. And the tradition is sound. Nothing will so surely weaken the effectiveness of a speech as to break off suddenly leaving a jagged edge, or to fumble your way to a conclusion with some such lame statement as, "Well, I guess that's about all I have to say, so I guess I'll stop at this point."

The usual materials of a conclusion are these: a summary of your argument, a restatement of your proposition, an illustration which embodies the essence of what you have said, a plea for action. You may find it best to use all of these, or to use only one or two of them. A speech of considerable length will require a fuller conclusion than a short one. Any conclusion should,

as Aristotle recommends, leave the audience favorably disposed toward the speaker. But your audience will *not* be favorably disposed toward you if you drift on and on after you obviously have finished what you have to say. The conclusion affords you an opportunity to condense your message into a hard ball of summary or illustration, and deliver it so that it strikes home to the consciousness of your hearer and is remembered. Give careful thought to the thing you will say last. See that it is definite and precise and clear.

Most of the speeches contained in this book have effective conclusions. Examine them carefully for whatever they may suggest for your use. Examine also the conclusion of Winston Churchill's address on the Retreat from Flanders, quoted in the preceding chapter (page 120).

Several addresses in American history are notable among other things for their effective conclusions, and it may be helpful to quote several of them here. Two of them are Lincoln's Inaugural Addresses. Their conclusions are known and admired wherever beautiful language is esteemed or effective persuasion studied.

The first was delivered in 1861 when the Union was breaking up, but when there was still hope that it might be saved. Lincoln's skillful plea for calmness, patience, and reason ended with the following words:

I am loath to close. We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory, stretching from every battle-field and patriot grave to every living heart and hearthstone all over this broad land, will yet swell the chorus of the Union when touched, as surely they will be, by the better angels of our natures.

The Second Inaugural was delivered when the war was drawing to a close and Lincoln was thinking of the hard period of readjustment to follow. His closing words are as well known perhaps as any in American literature:

With malice toward none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation's wounds, to care for him who shall have borne the battle, and for his widow and orphans; to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

Another notable conclusion is that to the address on "The New South" delivered by Henry W. Grady before the New England Society of the City of New York in 1886, twenty years after the close of the Civil War. After an eloquent statement of the courage and progress displayed by the South through the trying days of reconstruction he brought loud applause from his unfriendly audience by announcing that he was glad that the slaves had been freed and the Union saved. He then concluded with these words:

This message, Mr. President, comes to you from consecrated ground. Every foot of the soil about the city in which I live [Atlanta] is sacred as a battleground of the Republic. Every hill that invests it is hallowed to you by the blood of your brothers, who died for your victory, and doubly hallowed by the blood of those who died hopeless, but undaunted, in defeat—sacred soil to all of us, rich with memories that make us purer and stronger and better, silent but staunch witnesses in its red desolation of the matchless valor of American hearts and the deathless glory of American arms—speaking an eloquent witness in its white peace and prosperity to the indissoluble union of American States and the imperishable brotherhood of the American people. [Repeated cheers.]

Now, what answer has New England to this message? Will she permit the prejudice of war to remain in the hearts of the conquerors, when it has died in the hearts of the conquered? [No! No!] Will she transmit this prejudice to the next generation, that in their hearts, which never felt the generous ardor of conflict, it may perpetuate itself? [No! No!] Will she withhold, save in strained courtesy, the hand which straight from his soldier's heart Grant offered to Lee at Appomattox? Will she make the vision

of a restored and happy people, which gathered above the couch of your dying captain [Lincoln], filling his heart with grace, touching his lips with praise and glorifying his path to the grave; will she make this vision on which the last sigh of his expiring soul breathed a benediction, a cheat and a delusion? [Tumultuous cheering and shouts of "No! No!"] If she does, the South, never abject in asking for comradeship, must accept with dignity its refusal; but if she does not; if she accepts in frankness and sincerity this message of goodwill and friendship, then will the prophecy of Webster, delivered in this very society forty years ago amid tremendous applause, be verified in its fullest and final sense, when he said: "Standing hand in hand and clasping hands, we should remain united as we have been for sixty years, citizens of the same country, members of the same government, united, all united now and united forever. There have been difficulties, contentions, and controversies, but I tell you that in my judgment

> Those opposed eyes, Which like the meteors of a troubled heaven, All of one nature, of one substance bred, Did lately meet in th' intestine shock, Shall now, in mutual well-beseeming ranks, March all one way."

Note the double quotation with which Grady concluded. The lines Webster quoted are from the opening speech in Shakespeare's King Henry the Fourth, Part I. It is likely that both speakers quoted from memory-which suggests the desirability of having a mind well stocked with the masterpieces of poetry and oratory.

It may be that you will never have either a theme or an occasion such as to justify the use of such eloquent perorations as those just quoted. But though they may be too ornate or too impassioned for your purposes they should nevertheless serve to illustrate the importance which skilled speakers attach to the conclusions of their addresses. You may find more attractive and more suggestive the neat epilogue which Aristotle recommended: "I have done; you all have heard; you have the facts; give your judgment."

Tests for Speech Organization.—Apply these questions to your own speeches and to those you hear and read to test the effectiveness of their organization.

Were the materials of the speech organized into a plan that was both logically and psychologically effective?

- 1. Was the speech an artistic whole?
- 2. Did it follow some clear principle of arrangement?
- 3. Was the plan adapted to the state of mind of the audience?
  - A. Did the speaker establish a common ground of interest, feeling, and belief?
  - B. Did he observe the need for variety?
  - C. Did he build his materials into a logical or emotional climax?
- 4. Was the introduction (if one was needed) such as to arouse interest and good will?
- 5. Did the speech conclude with an appropriate summary or appeal?

#### **EXERCISES**

- 1. Make a careful study of the plan of Curtis's "Liberty under the Law," page 80. Note that the materials of the speech are largely emotional rather than logical. Note that the plan of development, too, seems designed for its effect upon the emotions of the audience. Make a careful analysis of the thought of the speech. Does this analysis seem to account for the effectiveness of the speech as indicated by the audience's response? If not, where does its effectiveness lie? Can you detect a psychological plan of development, a clearly designed development of emotional reactions? How and why does he fit into this plan such details as the references to Lincoln, Patrick Henry, his mother? How and why does he identify the ship Mayflower with a flower?
- 2. Make a similar analysis of the speeches of Patrick Henry (page 34) and Booker T. Washington (page 56).
- 3. Analyze the plan of Professor Carleton's speech, "What of Free Enterprise?" (page 133). Does he establish common ground with

his audience and take them with him as he proceeds? What is his main thesis? Where in the speech does he announce it? Why? Has the warning in the third paragraph from the end been effectively prepared for so that the audience feels the force of its challenge? Could it have been given earlier?

- 4. Make three different rhetorical plans for one of your own speeches and weigh their respective merits.
- 5. Assume that you are to deliver one of your speeches before three different audiences: a church society, a high-school assembly, and a service club. Write an introduction appropriate for each.
- 6. The speech on athletic publicity that follows was delivered before a service club in a university town. Criticize the arrangement of the main topics. Make an outline of the speech.

#### PUBLICITY IS SUCH INTERESTING WORK

CHARLES E. FLYNN

[An address before the Champaign-Urbana Kiwanis Club by the Publicity Director of the University of Illinois Athletic Association.]

SOMEONE told me when I got into the newspaper business ten years ago that there are other returns from this profession than money. Greatest of these is that you meet such interesting people and do such interesting work.

Now, a newspaperman being a public servant, does everything any servant does, except he has to please everybody. A publicity man goes just a step farther. He has to please everybody including the newspapermen themselves.

Publicity work is divided into many categories or branches. This talk, for example, comes under file C in the cabinet next to the wall—relations with civic clubs, but we don't need to go into that.

Rather, let's deal with a large category of publicity work—relations with working newspapermen.

To put that into a single category is quite a task. For never was there such an odd assortment of individuals, tastes, and just plain characters as one finds himself in contact with in big-time college sports.

Now newspapermen, like most human beings, are tall, short, medium; they're thin, stout, fat, or just plain sloppy; they're talkative, quiet, or what-have-you. Much more important, they are characters.

To illustrate. In little more than a year I have met sports writers who are practical jokers, jugglers, magicians, card sharks, ex-prizefighters, ex-ministers, pianists, radio announcers, race drivers, even some who might classify under that war-popularized word "wolves."

Without introducing you specifically to any of these characters, let me cite one example. This is a large gentleman whom we shall call Mr. Z. Now Mr. Z is an accomplished person. He's a former athlete of some renown, having played intercollegiate and professional football, he writes beautifully, plays the piano, weighs some 300 pounds, stands 6 feet 4, but mostly he's a practical joker.

The scene is a Minneapolis, Minn., hotel. The writer has previously surveyed his quarters and finds on the outside of some large, low windows, a concrete terrace, enclosed by a balustraded rail. This terrace is only eighteen inches below the level of his window. Mr. Z has a plan. That evening he invites several writers and two prominent Big Ten coaches to his room, then, during the course of conversation, jumps to his feet, announces to those present that he's tired of it all, and hurls himself out the window. While he lies on the terrace laughing, you may well imagine the consternation of the coaches and writers who sat silently in the room waiting to hear his body hit the street eight floors below.

Relations with working newspapermen also include another subdivision called "working with newspapermen in the press box." That in itself is a story. I don't know how many of you have ever seen or visited the inside of a big working press box.

If you have not, you might appreciate a few facts about this type of existence. Take a football game for instance.

One spends a week in advance of a game, working out neat little charts in conference with Western Union, seating every man next to a direct wire outlet to his newspaper office, so that as he writes, the material may be transmitted to his paper within a matter of minutes after the typewriter has ceased to chatter.

Despite the fact that there will always be eight or ten late arrivals on whom no one has counted, game time finally arrives. The publicity man has been building all week for the operation of a tremendous business in the short span of two hours of the game, all to be transacted in the narrow confines of a press box by 100 to 150 people. Everything must work smoothly or it doesn't work at all.

The publicity man arrives at 12 noon for the 2 P.M. game. Then at Memorial Stadium comes problem No. 1-to open the window or not to open the window. You see, our press box window is all in one piece and is lifted by a chain pull which is much like ringing an old-fashioned church bell. If you raise the window you're bound to be wrong, since some one undoubtedly will be too cold, and if you leave it down, you're equally wrong, since some one else is too hot or can't see well enough. This can go on throughout the game and the window goes up and down at the whim of every straw vote of the box.

After deciding about the window, one gets everything in readiness for the game-only a few minor chores. Each writer must have a copy of the program, each team's first three lineups, each team's complete roster, charts with names and numbers, alphabetic and numerical. You have also procured chewing gum, when it can't be obtained, sandwiches, coffee, doughnuts, candy, and a few odd and sundry items which are distributed in a never-ending stream as the game goes on. You know the game has started by the flow of the press-box announcer's voice. Also you catch an occasional glimpse of the game as you go about your duties and get ready to provide the game's complete statistics, substitutes, rushing, passing, running, scoring, etc., as soon as the final gun sounds.

Suddenly the press-box announcer's voice ceases and life becomes a maze of figures, stencils, mimeograph ink, and distribution of still-wet sheets of information. This done, you check the time, herd the crowd to the 5:56 train, breathe a sigh of relief, and head for home for the first time in days, only to find six telegrams and five phone calls, one from a straggler who has missed the train and wants you to drop down to the hotel for a chat.

Speaking of sandwiches reminds me of character Mr. Y. Mr. Y is a great lover of steaks, but is known to consume great quantities of sandwiches at a moment's notice. The scene is a hotel in Columbus, Ohio, last fall. It's late evening, the hotel dining room is closed, but a large gathering of coaches, newspaper writers, alumni, and "friends," and that word includes a multitude of sins, suddenly is very, very hungry. Now our coach is a reasonable man so he asked me merely to run down and "see if you can't get us fifty or sixty sandwiches." Not five or six or even a dozen—fifty or sixty sandwiches.

But to the publicity man nothing is impossible, so fifty sand-wiches it is. Then Mr. Y steps in. I moved about the room distributing napkins and pleasantries about the food about to be served. Upon my return to the table, lo, Mr. Y not only has eaten fifteen of the sandwiches, but has stuffed probably a dozen more in his pockets for a late snack. You see what I mean—it's interesting work.

Another category is one's relations with persons wishing to obtain tickets to sporting events without payment of *moula*, cash, or whatever it is most people surrender for tickets.

Now, that is a very interesting part of one's life. Not only is it a question of putting tickets into the hands of these people, but some have a habit of growing testy through the years. For instance, it becomes a major tragedy if his complimentary tickets are moved from Section II, we'll say, fifty rows up, right on the

south side of the fifty-yard line, to Section JJ, fifty rows up, right on the north side of the fifty-yard line.

But these are not so troublesome as the openly frank person who occupies an influential position with a large newspaper and who writes, "Please send me thirty-seven center section seats for the Notre Dame game. There are not for me, but I have numerous friends who would like to attend the game, so please do not charge tax on these as I intend to give them away. I know this is a large request, but I am quite aware of the amount of space which my newspaper gives to your sports and I don't think there is any harm trying."

Then there's the phase which we call relations with small boys, neighborhood contests, and souvenir collectors. This is closely associated with relations with people who have made small bets on whether Michigan lost any games to Illinois teams on which Red Grange played except that one in 1924.

The small boys plague one's office at the rate of some 5000 cards per year requesting everything from posters to autographed pictures of "all the members of your football squad" (only sixty-five or seventy, you know). If you make the mistake of sending out one of these, you're sunk. We did that last year. A youth at 5535 North Ninth Street, Pittsburgh, Pa., wrote for a souvenir program. Feeling magnanimous that morning, I slipped one in the mail for him. Within the week we had requests from 5533, 5537, 5539, and practically every youngster in the 55-hundred block of North Ninth in Pittsburgh, Pa.

The relations with small-bettors society is a little more complicated. Quite often these persons are prominent alumni or have two sons on Guadalcanal who only want to know all the scores of Illinois versus Michigan, Minnesota, Ohio State, Northwestern, and Iowa since 1919 to settle a fifty-cent wager. If that comes under morale, I'm agin it.

Recently a very precise secretary of a prominent alumnus wrote asking details of Red Grange's runs in the 1924 Michigan game. We sent all the information which we have, which is little short

of the Encyclopedia Britannica, since calls for that information come in at a rate of more than 500 per year. In the next mail came this request:

Dear Sir:

You speak of Grange's 55-yard run, mentioning that he nearly stepped out of bounds on the west sidelines. Could you give me details of at what point he nearly stepped out of bounds and what the cause of his having nearly stepped out of bounds might be. Your co-operation will be appreciated.

My best reply would have been to remark that since I was only twelve at the time of the game and my father's seat was behind a post, I could not answer. Instead I wrote that "undoubtedly Mr. Grange was nearly forced out of bounds by some would-be Michigan tackler whose name had not been preserved in reports of the game."

And now we get to perhaps the most interesting part of the publicity man's life. We call this department "relations with coaches."

Now coaches are all nice people and I have the highest regard for their ability, the way they work, especially with these seventeen-year-old and eighteen-year-old kids who know the plays perfectly, but never block the right man all afternoon. But . . .

Well, in the first place they are all magicians. The publicity man at the start of each season likes to get pictures of all the boys on the squad. That in itself is no pastime, but if it's accomplished after countless afternoons, these magicians on the very next afternoon will turn up with a promising fullback who has just arrived from Wauwetauga, Iowa, and what's more he's on the first string by Saturday and every newspaper in the section wants his picture-and, you see, you start over again. It's a sort of hide-and-seek with a little Houdini mixed in.

Too, there's the magic they work on the size of boys. At the first practice or two, you go out and marvel at the bulk of the candidates-Wow, we're going to have a 205-pound line and a

186-pound backfield. You get all the boys to fill out nice little cards and from them you assemble this roster of gigantic players and present it to the coach to look over. But it seems the boys have not been truthful or Kalmineowitz was a great deal overweight when he came out for practice and has lost a lot, and suddenly the coach's blue pencil darts quicker than any managing editor's I ever saw. And when he finishes, you trudge back to the office wearily figuring that the starting line won't budge over 173 pounds and the backs—just shells of their former selves.

But it's all good-natured fun. Sure, just mention that this 199pound boy really weighs 257 in his natural clothes—just like tangling with Bronko Nagurski.

Then there's the magic of the injured players. Sometimes, when the publicity man comes off the practice field after talking to the coach, he is almost in tears. He goes back to the office and pounds out a doleful story about poor Caspaleria who has a lame back, little Mahanoski whose arm is ailing, and sad, slim O'Reillyburg who hasn't walked a step all week. Then comes Saturday and out onto the field comes poor Caspaleria and he runs like a striped jack rabbit. Little Mahanoski throws three sixty-yard passes for touchdowns and O'Reillyburg tears the opposing line to shreds. Up in the press box some writer who has used your doleful account looks down his nose as if to say, "And who are you kidding, mister?"

But, of course, you understand that I am speaking here of one phase of public relations which bothers other publicitors. Here at Illinois there is never a problem of the nature of which I have just spoken.

Then we must not forget to relate a last, but extremely imposing category of publicity work which we call relations with the athletes. There are athletes of every sort—the boy who solemnly relates to you that he ran 115 yards for a touchdown to win the team's league championship last season in high school, and you come to find out he never even went to high school in that town, as contrasted with the fellow who can't remember what he did in high school and a check of the records reveals that he did everything but kick the school principal over the goal posts to win ball games.

Most of all, I like that part of relations with athletes, though, which brings fifteen or twenty football players into the office on the way to practice to see the "pitchers." You can show a football player his "pitchers" nine hundred times and he still will be back the next day for another look.

When the fifteen or twenty come in right after the "pitchers have been took" and you reveal that the prints aren't ready yet, then there's a lovely little set-to for the next half-hour. They open every file in the place, pull out the desk drawers, sit on the tables, and finally dolefully ask, "You mean to say you don't have any pitchers?"

But the life isn't all as bad as it seems. In reality, most news-papermen and sports writers are gentlemen and so are the photographers and radio men. The coaches are 100 per cent nice guys, doing their job as they see fit, and the athletes are swell kids. Some of the contacts one has with them are lifetime memories.

Publicity is just that kind of a mixture of the wacky with the fine things in life. And, take it from me, it's a swell business.

# DELIVERY

CHAPTER EIGHT

It is a trivial grammar-school text, but yet worthy a wise man's consideration: Question was asked of Demosthenes, what was the chief part of an orator? he answered, Action: what next?—Action: what next again?—Action. He said it that knew it best, and had by nature himself no advantage in that [which] he commended. A strange thing, that that part of an orator which is but superficial, and rather the virtue of a player, should be placed so high above those other noble parts of invention, elocution, and the rest; nay, almost alone, as if it were all in all. But the reason is plain. There is in human nature generally more of the fool than of the wise; and therefore those faculties by which the foolish part of men's minds is taken are most potent.

Francis Bacon, Of Boldness

WE can hardly deny the element of truth in Bacon's comment on delivery. Perhaps delivery does indeed appeal to the foolish part of men's minds, and there are those today who would say that it should therefore receive no attention from a conscientious speaker, that one's thought is all that matters, and that any attempt to magnify one's thought by employing tricks of delivery is deceptive and dishonest. And occasionally one finds a student who defends his lifeless speaking by saying that he has expressed his thought clearly and it is up to the audience to get what he says.

We do not need the testimony of Demosthenes, or of the thousands of lesser orators who have followed him, to help us answer these objections to the study of delivery. They arise, when they are not due to laziness or incompetence, from a misunderstanding of the nature of public speaking. We have held steadily before us the conception that one speaks not merely to express himself, but to accomplish some purpose with relation to a given audience, and this conception must determine the nature of the speaker's delivery, just as it must determine his choice of a subject and his selection of materials.

The Meaning of Delivery.—A more common misconception of delivery perhaps is the belief that it consists merely of certain tricks and devices. Indeed, the belief is common that the secret of successful speaking is mastery of a few superficial tricks of delivery. Phillips Brooks tells this amusing story:

I remember going years ago with an intelligent friend to hear a great orator lecture. The discourse was rich, thoughtful, glowing, and delightful. As we came away my companion seemed meditative. By and by he said, "Did you see where his power lay?" I felt unable to analyze and epitomize in an instant such a complex result, and meekly I said, "No, did you?" He replied briskly, "I watched him and it is in the double motion of his hand. When he wanted to solemnize and calm and subdue us he turned the palm of his hand down; when he wanted to elevate and inspire us he turned the palm of his hand up. That was it." And that was all the man had seen in an eloquent speech. He was no fool, but he was an imitator. He was looking for a single secret for a multifarious effect. I suppose he has gone from that day to this turning his hand upside down and downside up and wondering that nobody is either solemnized or inspired.<sup>1</sup>

The only valid test of the effectiveness of delivery is whether it serves to get the speaker's message delivered to his audience. It is not a thing to be cultivated for its own sake. It is not something to be admired for itself alone. "When the delivery is really good," said Archbishop Whately, "the hearers never think about it, but are exclusively occupied with the sense it conveys, and

<sup>&</sup>lt;sup>1</sup>Lectures on Preaching (New York, 1877), pp. 167-68.

the feelings it excites." Delivery is to be judged according to how well it performs its proper function.

In this respect the delivery of a speech is analogous to the delivery of merchandise by a department store. The merchant from whom you purchase a new refrigerator may transport it to your house in a gaudily decorated truck escorted by a convoy of screaming motorcycles, but the test of his delivery service is not how much noise and excitement it may create, but merely whether it does deliver the goods. And surely you will prefer that the delivery service be quiet and unobtrusive.

So it is with the delivery of a speech. It is a mistake to suppose that a speaker should try to make the audience marvel at his clever tricks of delivery, or even at his profundity or his eloquence. If they are lost in admiration of his bearing, action, voice, or emotional power, they are lost indeed so far as the proper function of the speech is concerned. A good speech may make the audience forget what the speaker is like, but it must make them remember what he said.

We must not forget that the main purposes of public speaking are to inform, to convince, to move, to persuade. The kind of response you should want from your audience is not "What a clever speaker!" or "What beautiful gestures he makes!" but rather, "That's right," "I agree," "I'm glad to learn that," or "Let's do something about it." Delivery is effective only so far as it serves these purposes. Anything in the speaker's manner which attracts attention to itself must thereby distract attention from what he says.

But Whately's remark, "When the delivery is really good, the hearers never think about it," did not mean that the speaker should never think about it. He must think a great deal about it. He needs to consider the impression that he makes upon his hearers as a person. He should also consider what degree of vitality and enthusiasm is appropriate to the audience and the occasion. He must understand the need for achieving direct communication with his audience, and know how to keep his thought alive as he talks to them. And he must give a great deal of attention to the more mechanical aspects of delivery such as posture, gesture, voice, and pronunciation.

#### MENTAL ASPECTS OF DELIVERY

The Speaker's Manner.—There are occasions on which a speaker appears before an audience by request and when he may legitimately feel that he is doing them a favor by addressing them. Very rarely, however, will a young and inexperienced speaker find himself in such a situation. More generally he will come before his audience as a novice in the art of speaking, and probably he will come with an axe to grind. Even if he has no specific favor to beg, he is asking at least for the indulgence of their hearing, and he ought so to deport himself that the audience will feel kindly disposed toward him.

Any audience will, consciously or unconsciously, form some impression of a speaker's character, and it is highly important that this impression be favorable. If we like and trust a speaker, we are inclined to believe what he says and do what he asks us to do, even if his argument is not very convincing. Just as housewives will buy magazines or silk hosiery from a charming young man who comes to their door even though the merits of the product seem doubtful, so audiences will respond to the appeal of a speaker who seems to have those personal qualities that they admire.

Ancient writers on rhetoric taught that one of the chief means of persuasion lay in the *ethos*, or character, of the speaker. The qualities of his character that make him persuasive they found to be his moral goodness, his intelligence, and his good will toward his hearers. In general the impression of these qualities will be derived from what the speaker says, but to some extent they depend upon his behavior. He should deport himself in such a manner that they conceive him to be a friendly, courteous, sincere gentleman, one whom they will be glad to listen to and glad to follow. He should be respectful and deferential, but

without fawning; self-possessed and confident, but without being domineering; sure of his ground and firm in his convictions, but without belligerency.

Naturalness.—"Be natural" is the advice frequently given to beginners in public speaking, and it is good advice if properly understood. There is an all too common tendency for speakers to deliver themselves in an affected artificial manner, and apparently the tendency is of long standing, for back in the eighteenth century a warning was pronounced against it by Doctor Hugh Blair, professor of public speaking in the University of Edinburgh. "Nothing," he said, "can be more absurd than to imagine that as soon as one mounts a pulpit, or rises in a public assembly, he is instantly to lay aside the voice with which he expresses himself in private; to assume a new, studied tone, and a cadence altogether foreign to his natural manner. This has vitiated all delivery; this has given rise to cant and tedious monotony, in the different kinds of modern public speaking, especially in the pulpit. . . . Imagine a subject of debate started in conversation among grave and wise men, and yourself bearing a share of it. Think after what manner, with what tones and inflections of voice, you would on such an occasion express yourself, when you were most in earnest, and sought most to be listened to. Carry these with you to the bar, to the pulpit, or to the public assembly; let these be the foundation of your manner of pronouncing there; and you will take the surest method of rendering your delivery both agreeable and persuasive."2

Doctor Blair's advice is good in so far as it warns us against assuming an artificial manner that is different from the manner of normal earnest conversation, but something more is required if we are to come completely within the meaning of what is usually meant by the advice, "Be natural." If we were to speak in public just as we would participate in a "conversation among grave and wise men," we would carry to the platform all the weaknesses and eccentricities with which we customarily speak. It is

<sup>&</sup>lt;sup>2</sup>Lectures on Rhetoric and Belles Lettres, XXXIII.

natural for some of us to mumble, for others to be pompous, or insulting, or boorish, or sullen. Indeed, it seems to be natural for some people to be unnatural.

When we praise a speaker for the "naturalness" of his delivery, we are thinking of something more than his freedom from affectation. We mean that his speech follows the pattern that we are accustomed to hear from good speakers, that it is normal. The unnaturalness that we dislike may be due to some abnormality in the speaker's manner, natural indeed to him, but offensive to us because it violates the norm of good speaking that we have come to accept. Such a speaker must learn to conventionalize or regularize his delivery and adopt a manner which, though it will seem unnatural to him, will seem natural or normal to those who listen. The advice "Be natural" means, then, first, that one should not assume any artificial tones or gestures, and, second, that he should try to conform to the normal pattern of speaking expected by his audience. And if, in order to be normal he must assume tones and gestures which are not natural for him, then in that respect he should be unnatural.

But there is a third meaning that we generally include under naturalness. We say that a speaker is natural when he speaks with ease and freedom, unhampered by nervousness and embarrassment, and this is the element of naturalness that beginners in public speaking find it very difficult to achieve.

Stage Fright.—When we find ourselves confronted by a new task or an unaccustomed experience, it is only natural that we should feel some uncertainty about our ability to carry it through. And if the new task must be performed in the presence of others, and especially of those before whom we wish to make a good impression, our uncertainty will be greatly aggravated. The first attempt to ride a bicycle, drive an automobile, apply for a job, or make (or receive) a proposal of marriage, is quite likely to throw the human organism into a state of nervous confusion. Often the mind seems to know quite well what should be done,

and how to do it, but the muscles and the voice do not respond as expected. We behave in the manner described by George Bernard Shaw. "In moments of crisis," he said, "my nerves act in the most extraordinary way. When utter disaster seems imminent my whole being is instantaneously braced to avoid it: I size up the situation in a flash, set my teeth, contract my muscles, take a firm grip of myself, and, without a tremor, always do the wrong thing."3

It is not only in making speeches that these nervous tremors afflict us. They are likely to be experienced before an important performance of any kind. An athletic team keyed up for a crucial game will feel them. A musician, even a highly skilled musician, will be troubled by them at the beginning of an important concert. In hunting, the malady is known as "buck fever." On the radio it is "mike fright." In the theater it is so common that many humorous stories are told concerning it; for instance, the story of the poor girl whose big opportunity came when she was entrusted with one line announcing that the queen had swooned and who Spoonerized the line into a statement that "the sween had quooned."

These nervous tremors that afflict you when you rise to speak are not, then, symptoms that only you experience. They are to be expected whenever any one faces a new and difficult situation, and especially if he wishes to acquit himself with credit. The fact is that you ought to feel some nervous tension before an important performance. Such tension is a sign that you take the situation seriously, that you are concerned about whether you will do a good job. An athletic coach will hardly want his team to go into a crucial game in a condition of perfect ease and relaxation, for he well knows the danger of overconfidence. The brilliant young Benjamin Disraeli approached his first speech in Parliament with supreme assurance, sure of his preparation and confident of his powers-and won from his audience only jeers and guffaws. He might have done better if he had felt less sure

<sup>&</sup>lt;sup>3</sup>G. B. S., by Hesketh Pearson (New York, 1942), p. 360.

of himself. Cocksureness is not a virtue in a young speaker. And one who is perfectly relaxed and at ease is quite likely to be lax, lifeless, and indifferent.

But while we recognize that nervous tension may be a good sign, rather than a bad one, we must also recognize that it is sometimes so severe that it seriously interferes with effectiveness. What can be done about it?

The first bit of advice to the sufferer from stage fright is that he should ignore it. The symptoms that he finds so alarming will probably not be apparent to his audience. They cannot hear his pounding heart; the butterflies in his stomach are not visible; if his tongue cleaves to the roof of his mouth because his salivary glands have ceased to function, his audience need not know about it; it is not likely that they will notice even his knocking knees. Nothing is to be gained by communicating these difficulties to the audience. Advertising them will only make them worse, and increase the speaker's embarrassment. So if you are afflicted with any of these symptoms, try to ignore them and go on with your job. Don't let yourself stop to think about how you feel, but how the audience feel about what you say. Concentrate on your message and on getting it delivered.

Second, since stage fright often manifests itself in muscular tensions, it can sometimes be relieved by voluntary movement of the muscles concerned. They may be restored to normal behavior if you give them some work to do. Stepping about on the platform should help to relieve tension in the knees. Clenching the fists or grasping a desk for a moment will help to quiet trembling hands. Several deep, even inhalations and exhalations should help to relieve any of the symptoms of nervousness. The problem, of course, is to use these remedies without making them conspicuous.

A third means of combating stage fright is by being thoroughly prepared. Since the root cause of the speaker's nervousness is a lack of confidence in meeting a new situation, it is only

obvious that careful preparation for the new experience will reduce nervousness. If you have thought through your subject and know exactly what you want to say, and if you have practiced putting your thoughts into words until you are sure that the words will come when you want them, you should have no serious qualms as you approach the speaker's platform.

It should be obvious also that nervous tensions will be reduced in severity as one gathers experience in speaking. It is the almost universal testimony of students of public speaking that at the end of the course they feel much more at ease before an audience than they did at the beginning. Those who are seriously troubled by nervousness should seek every possible opportunity for speaking, and keep at it until they are able to speak with reasonable confidence. When George Bernard Shaw began his career as a socialist agitator he was pitifully self-conscious, so nervous that he could not read his notes, but, instead of giving up in discouragement, he resolved that he would speak at every opportunity until he had conquered his difficulty, and by intelligent practice he became a skillful and effective speaker, able to attract and to hold large audiences. It should be pointed out, however, that many successful speakers testify that even after long years of experience they never face an audience without feeling some nervous tension. It is well to repeat here that this tension is normal and desirable when one is eager to do well.

Finally, one may be helped in avoiding stage fright by understanding that public speaking is not really a new and strange experience but rather an activity to which all of us are already accustomed because it is in all essential aspects analogous to conversation.

Public Speaking as Conversation.—Professor James A. Winans has made a cogent statement of the essential likeness of public speaking and conversation.<sup>4</sup> He points out that one does not necessarily speak either more loudly or more formally in a public

<sup>&</sup>lt;sup>4</sup>Speech-Making (New York, 1938), Chapter II.

address than in conversation, that he may not make more careful preparation in one than in the other, and that a public speaker does not always do all the talking. Both speeches and conversations should be loud enough to be heard, they should be as formal and as well prepared as the occasion demands, and they should have a communicative quality that invites the listeners to respond. This response, whether the audience consists of one person or a thousand, may be vocal, or it may be evident only in visible signs of interest or indifference, approval or disapproval, but always, in one form or another, the audience talks back to the speaker.

Making a public speech, then, is not a strange and artificial exercise like performing on a tight rope, or swallowing knives; it is merely a variation of the familiar daily experience of carrying on a conversation. Professor Winans calls it "an enlarged conversation." Viewing the subject in this light gives a new meaning to the advice "be natural," and it should do a good deal to relieve or prevent that nervous fear which troubles beginning speakers.

The essential characteristics of conversational speaking as Professor Winans defines them are, first, a full realization of the content of your words as you utter them, and, second, a lively sense of communication. The first of these requirements we will consider in detail in a later chapter. The need for a sense of communication we will consider here.

Communication.—Throughout this book we have considered communication as the essential end and purpose of public speaking. In delivery it is especially important that this end be kept constantly in mind.

No fault is more glaring among young speakers than the failure to make contact with their audiences. They often come to the platform completely absorbed in their own thoughts and emotions and speak in entire oblivion of those whom they should be addressing. They do not address themselves to the audience at all; they merely express themselves. They seem not to desire to have their thoughts received. They gaze anxiously out the window, or stare at the floor or the back wall, and behave as if they had no business with any one present. The class are permitted to overhear what the speaker says, but they are not made to feel that they are being addressed by one who has something to say to them.

In many experienced speakers, too, this fault is common, especially in those who speak as a matter of routine. They may pour forth worthy sentiments, couched in appropriate language, and with clear and pleasant voice, but they merely pour them forth. They do not deliver them to waiting ears. Their behavior is often what one would expect in a man rehearsing a speech in the privacy of his own room, and rehearsing is merely to see whether he could remember what he had planned to say. He may pace up and down wrapped in his own thoughts, as if lost in a private soliloguy, so that the audience wonder whether they ought not to apologize for eavesdropping.

Good speaking implies a meeting of minds, and that means almost, inevitably a meeting of eyes. We do not feel that we are being addressed unless the speaker looks at us. And his look should not be the casual glance that one gives to the furniture but an intent direct gaze that indicates his eagerness to have us receive what he has to deliver.

It may be that the modern use of the microphone and publicaddress system has encouraged indirectness in speaking. The speaker "addresses the microphone," not the audience. And the audience are likely to feel that they are merely spectators watching a man talking into a little box on a stick, watching as impersonally as if merely observing a man in a telephone booth. They may become interested in analyzing the distortion of the speaker's voice, or in locating the loud-speaker, and the voice is likely to come to them with such crashing compulsion that they feel relieved from all responsibility to listen actively. In any case the use of such mechanical contrivances is sure to reduce direct contact between speaker and hearer. Any speaker with a purpose will avoid them when they are not necessary for audibility.

Conversational directness should manifest itself not only in "eye contact," but also in what may be called "voice contact," that indefinable something in the voice that tells the hearer he is being addressed. We hear it sometimes over the telephone when the speaker is invisible, and, more rarely perhaps, from the radio. And, of course, we sometimes fail to hear it in what is presumably a private personal conversation in which one is talking, as we say, "merely to hear himself talk," or "just to get something off his chest."

This conversational quality is not something that can be laid on from outside or achieved by mechanical control of the eye or voice. It must come from within. The speaker must *feel* that he is in contact with his audience. He must have a *sense* of communication. Because, perhaps, this quality depends upon a psychological state and not upon outward physical behavior, it is very difficult to understand, and difficult to teach. How can it be developed in those who lack it?

Let it be admitted that mere eye contact will help, though it will not alone achieve the desired result. If nothing more, it will at least remind the speaker that he has an audience. It takes courage, of course, to look an audience in the eyes, even an audience of one, but timid weaklings cannot hope to be successful speakers. On the other hand, some over-earnest students may need to be warned against imitating the masterful spellbinders who glare at us from the advertisements of commercial speech courses. It is not necessary to be domineering in order to be direct and communicative.

You will find it helpful also to adopt an oral style—a style which makes use of such phrases as "What do you think of that?" "Have I made this clear?" "You and I know," "I hope you will agree," etc. Such devices will help to keep both you and the audience aware that you are in communication with each other.

Perhaps the most effective way to achieve genuine communica-

tion with your audience is to become interested in them and in their responses. If you like people and enjoy talking to them, you are likely to have no trouble. They will sense your feeling toward them and respond in numerous ways. Learn to watch for these responses and welcome them. No greater exhilaration can come to a speaker than the feeling that he holds the complete attention of his hearers and can move them as he wills. What eloquence ought to accomplish, said Emerson, is "a taking sovereign possession of the audience."

But while this communicative quality is urgently needed in most speaking, it should be understood that there are some occasions on which it might be definitely inappropriate. In funeral sermons, for instance, and formal memorial addresses we do not want an intimate colloquial manner of delivery. On such occasions a certain formal, impersonal remoteness is appropriate, as if the speaker, voicing the common sentiments of his audience, were merely thinking aloud for them. But such situations will not often confront a young and inexperienced speaker.

Vitality.-Related to directness, and tending to foster it, is the quality of vitality. Who has not been bored by an indifferent and lifeless speaker who droned listlessly through a dull discourse. while his audience nodded in complete apathy? American audiences are unbelievably patient. They will generally listen for hours to the dullest drivel, try politely not to yawn, and feel ashamed if they fall asleep. Their lamblike submission to punishment actually encourages speakers to be dull.

In the early colonial churches there was an officer called a beadle whose job was to walk up and down the aisles during the sermon, armed with a long staff, and when the listeners began to drowse he was expected to prod them with his staff so that they would wake up and get the full benefit of the sermon. A more sensible practice would have been to have the beadle prod the preacher when his congregation began to fall asleep.

Such an expedient is actually used by one modern teacher of

public speaking. He has some member of the class stand behind each speaker, armed with a tightly rolled newspaper, and when the speaker lapses into lifelessness, he is stimulated by a sharp whack on the back. The method is drastic, but may be effective.

Even such an artificially stimulated liveliness is desirable, but it is much better if it comes spontaneously from the speaker's enthusiasm, from a genuine interest in his subject and an earnest desire to have his thought received.

We all know the contagion of enthusiasm, how, as Emerson said, "a substantial cordial man . . . who is a house-warmer" can "inundate the assembly with a flood of animal spirits." "A certain robust and radiant physical health; or—shall I say?—great volumes of animal heat," he considered one of the lowest of the qualities of an orator, but one of the most important. Those that we call "great" orators have nearly always had this radiant physical health.

Few of you, however, aspire to be "great" orators and many do not have the large physical frame, powerful voice, and abundant energy that make up our picture of the great. Lacking such qualities you can do little to cultivate them. But you can compensate for them by earnestness, intensity of purpose, and a sincere belief in what you say. We may take a lesson—and a warning—from one of the most influential but least admirable speakers of our day—the late Adolf Hitler. He had neither the grace nor the charm of an orator, and his frenetic screaming made no appeal to most American observers, but he was able to rouse his German audiences into deliriums of enthusiasm, and there can be little doubt that the chief instrument of his power was his burning intensity of purpose.

Some speakers, but not many, will need to be warned against an excess of vitality, too much intensity, and especially when speaking to a small group. Occasionally we meet a speaker who bores into us with such intent concentration that we wonder if he is about to jump down our throats, whose communication is so direct and personal that we are embarrassed. And some of the more ignorant sort attempt to achieve eloquence by an excess of noise and activity. Quintilian found them in ancient Rome. "They bawl on every occasion," he said, "and bellow out everything with uplifted hand, . . . raging like madmen with excessive action, panting and swaggering, and with every kind of gesture and movement of the head. To clasp the hands together, to stamp the feet on the ground, to strike the thigh, the breast, and the forehead with the hand makes a wonderful impression on an audience of the lower order." He adds ironically, "Let me congratulate them as having become eloquent without labor, without method, without study." 5

Few of you will need to be cautioned against such excesses. Most of you, on the contrary, will need to be urged to develop more liveliness in speaking, and you may find this a difficult task. Earnestness and enthusiasm are not qualities that can be turned on and off like water from a faucet, but they can be cultivated. A good deal can be done by sheer effort of will, and a good deal more by choosing the right subject and preparing conscientiously. You are sure to develop a strong interest in any subject that you study thoroughly, and what is wanted in your delivery is not mere bodily liveliness, but animation, liveliness of mind.

But mind and body are intimately related. Physical movement can be employed to stimulate certain mental states; and that leads us to a discussion of the more physical aspects of delivery.

## PHYSICAL ASPECTS OF DELIVERY

Posture.—As you stand before an audience, your body ordinarily forms a sharp silhouette and so it is very important to pay attention to your posture. Your bodily carriage becomes conspicuous as soon as you move into the audience's range of vision, and you are judged before you are heard. You should move into the speaking position not with sharp military precision, nor on the

<sup>&</sup>lt;sup>5</sup>Institutio Oratoria, II, xii.

other hand with the shuffling hesitancy of an unwilling schoolboy, but with competent, businesslike directness, as if you knew what you were about and were eager to present your case.

Don't lumber into position. Don't slouch, or shuffle, or mince, or wriggle.

And when you are ready to speak, stand easily erect, with your weight well balanced, and with both feet under you. To stand half facing to the left or right, to slump lazily to one side with one leg dangling uselessly, to lean heavily on a desk or table, to place your arms akimbo, to bury your hands in your hip pockets—any of these things will create an impression of awkwardness or ill breeding.

Many speakers constantly divert attention from what they are saying by nervous habits and distracting mannerisms. The professorial chalk juggler is common in most schools. So is the teacher who ties knots in the window-shade string; and the one who constantly twirls his fraternity key; and the one who removes his glasses, polishes a lens, and puts them on again; and the one who does tricks with his tie, or his handkerchief, or his pencil. Such "doodling" may relieve the nervous tension of the speaker, but it absorbs the attention of the watcher—attention which he ought to be giving to the speaker's thought. Pray you, avoid it.

Gesture Is Natural.—Students frequently ask, "But what shall I do with my hands?" The best advice is to let them alone where nature put them—on the ends of your arms. Just let them hang there. And if, when you become emphatic about some point, one of them has an impulse to help you, let it go. It will probably do the right thing. Your hands have had a great deal of experience in gesticulation, and will respond without conscious direction from you. This teacher, like many others, takes a malicious delight in getting students to assert positively, "But I never gesticulate!" while enforcing their denial with a definite gesture. It is very difficult to be positive and earnest without some overt

physical action, and it certainly is not natural. Try to imagine Lord Chatham in his stirring defense of the American colonies asserting calmly and without gesture, "If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms—never—never—never!"

The proper advice, then, is not that you try to gesture, but that you stop restraining yourself and let the gestures come. Do not doubt that they will come if you are really in earnest, and they will generally be appropriate. If they are awkward or ineffective, the fault probably lies in the fact that you are only half-hearted in your message, or that free action is inhibited by self-consciousness or timidity. But if you are muscle-bound or badly co-ordinated physically, you may need an intelligent critic to point out your shortcomings and help you correct them.

Gesture Cannot Be Prescribed.-Do not expect specific directions for making particular gestures, nor precise instructions for the use of them. And do not expect to accumulate a set of standardized stereotyped gestures, each to be used, like clubs in a golf bag, on the proper occasion. A gesture is properly a response to a situation. Its nature depends upon the speaker's feeling and intention and personality, and on the occasion that calls it forth. Very rarely will it seem genuine unless it is genuine. Throughout history there have been teachers of rhetoric who instructed their students in the making of specific gestures and laid down rules for their use, but the results have never been very satisfactory. Quintilian, after pointing out that the hands almost equal in expression the powers of language itself, and that the language of the hands appears to be a language common to all men, goes on to say "that gesture is most common in which the middle finger is drawn in towards the thumb, the other three fingers being open." It is not common with us, and it is not what we would expect in a noble Roman; and it is very surprising to find Quintilian recommending it as suitable even

for invective and refutation. The appropriateness of a gesture may depend upon such factors as historical time and race, as well as upon individual peculiarities. Who would want Winston Churchill to speak like a mercurial Frenchman! Imagine trying to make Abraham Lincoln over into the pattern of Daniel Webster, or to prettify his action in accordance with the Delsartian system in vogue fifty years ago!

You may well distrust any one who prescribes a specific gesture for you. Very likely he will prescribe only what is appropriate for himself, or, more likely, what he found in an elocution book of the last century. It is better to trust your muscles.

But while gesture should arise spontaneously from the speaker's feeling, it is a fact that gesture may sometimes be used to stimulate feeling. They are parts of one pattern or gestalt, and each may be used to stimulate the other. If you cannot generate heat from within, it is legitimate to attempt to generate it from without. If, for instance, you wish to say very emphatically, "we cannot afford another war," and for some reason your utterance is cold and lifeless, try beating the desk with your fist as you utter each word. This forced action of the muscles will help to arouse the feeling you seek. It is a little risky to try such devices during a speech, but they are very helpful during rehearsal.

All Bodily Movement Is Gesture.—"When a man is made by God," said Henry Ward Beecher, "he is made all over, and every part is necessary to each and to the whole. A man's whole form is a part of his public speaking. His feet speak and so do his hands." We must construe gesture broadly as including every movement of the body visible to the audience—a step forward, a glance at the ceiling, a shrug of the shoulders, a blush, a puckering of the face. All such movements are noticed, and subconsciously the audience attach some meaning to them. How important it is, then, that you refrain from all movements to which you do not intend to attach a meaning, and that you see to it that all the movements you make are so designed as to say what you want them to say.

One of the most wasteful and distracting forms of movement, especially in young speakers, is a constant manipulation of their notes. There is no objection to using notes if you really need them to aid your memory, but they should be made as unobtrusive as possible. This is said in the face of advice to the contrary from one of the great speakers of modern times-Winston Churchill. He is reported to have advised Anthony Eden to wave his notes flagrantly in the faces of the members of Parliament, using them to emphasize each point, and studying them conspicuously for two or three minutes at a time if he felt like it. Perhaps Mr. Churchill was merely advising a rather timid speaker against taking furtive peeks at his notes, or encouraging him to do something to break up his smooth-flowing monotony.6

Often when a speaker is introduced at a dinner meeting, he will arise while the audience applauds and, during the important first minute of his allotted time, will direct his attention exclusively to the table before him while he shuffles and arranges his notes. Many speakers seek refuge in their notes when afraid to meet the eyes of their audience, and many allow them to absorb their complete attention. If you hold your notes in your hand, do not try to conceal them as if you were ashamed of having them, and do not on the other hand let them become a barrier between you and the audience. Consult them only when necessary. And above all, do not recite from them, as if you took no responsibility for what they contained but were merely reporting what was written there. If you must use them they should be a help to you, not a hindrance. It is better, of course, to get along without them. And this leads us to consider the best method of fixing your thoughts in memory.

Memorizing for Delivery.—A speech does not come into being until it is spoken. When you have assembled and organized your materials as directed in previous chapters, you must still

<sup>6</sup>See Captain Harry C. Butcher's "My Three Years with Eisenhower," Saturday Evening Post, Feb. 9, 1946, pp. 75, 78.

face the task of translating them into speech. For transferring prepared materials into spoken language there are three methods. First, you may write out your thoughts and read them from your manuscript. Second, you may compose them into fixed sentences orally or on paper, and recite these sentences from memory. Third, you may plan what you wish to say in greater or lesser detail, but compose the sentences as you speak. This last, the "extemporaneous" method, is the one you will find suitable for most occasions. Speaking extemporaneously does not mean that you speak without taking time to prepare. It means only that the wording of the speech is not fixed in advance but is left to the exigencies of the moment.

Reading from Manuscript.—For the average speaker there is little that can be said for reading from manuscript. Rare indeed is the man who can read a speech in such a way as to make it sound real, vital and personal. The need for keeping the eye tied to the page hampers directness if it does not altogether prevent it, and the speech is pretty sure to sound like a warmed-over essay, which indeed is what it often is.

It is difficult to find any justification for the current practice among us college professors of reading our lectures. If our thoughts are so precious and so unique in their formulation that no syllable may be changed without serious loss, we ought to commit them to print where our students could read and study them at leisure. And when, as is too often the case, any freshness of interest that the professor once felt in his lectures has long since evaporated, there can be no reason at all for boring the students with what has already become boring to the teacher. In this, as in many other respects, the classroom lecture furnishes a very poor example for the student of speech-making.

Public officials, however, are quite justified in reading their addresses. They must make public appearances, and since every word they utter will be carefully scanned and criticized, and a verbal slip may have serious consequences, they must word every

statement with the utmost care, and follow the prepared wording in delivering the speech. Winston Churchill seems to be almost alone among modern statesmen in daring to extemporize his public addresses. But his son reported that when his father was preparing an "impromptu" speech, books were down from all the shelves and lay over all the floors, and one disturbed him at one's peril.7

Verbal Memorization.—Fixing the exact wording of a speech in advance, and delivering it as memorized word for word, a common method of delivery among the Ancients as well as among professional Lyceum and Chautauqua lecturers of the last century, is a practice seldom followed nowadays except in oratorical contests. And that is cause for regret. If a speech is important, it ought to be carefully phrased, and any one can give more fitting expression to his thought in the leisure of his study than amid the nervous tensions of the platform. Several reasons may be assigned for this reluctance to memorize. First, such thorough preparation requires more time and pains than most speakers are willing to give. Second, may feel that there is something artificial and "show-offish" about speaking from memory. And third, many believe that one ought to feel ashamed if he cannot trust himself to extemporize his expression. But if the occasion for a speech is an important one, and if all the conditions under which one will speak can be foreseen, there is no reason why every detail of the speech should not be prepared in advance or why it should not be memorized word for word. If the speech is well prepared and well delivered there is no cause for shame, no matter what the method of preparation may have been. The proper cause for reproach is doing less than your best.

In general, if you intend to deliver your speech verbatim as planned, you will wish to write it out, but you need not do so.

<sup>7</sup>See John T. Whitaker's We Cannot Escape History (New York, 1943), p. 241.

It is quite possible to formulate the sentences you will use and hold them in memory for days without ever committing them to paper. Quintilian, indeed, advised against writing out a speech to be delivered from memory because, he said, the mind might hang in suspense during delivery, having lost sight of what was written, and yet not at liberty to imagine anything new.

The great objection to a memorized speech is that it nearly always sounds memorized. Skill and practice are required to deliver memorized sentences as if they were fresh and spontaneous, and, of course, a speech ought to sound as if it were coming directly from the speaker's heart and mind, not as if it were warmed over from last night and was just being recalled. We feel that the speech isn't genuine if the speaker is obviously struggling to recall what he has written. Very often the defect is due to his failure to memorize thoroughly so that the words are present when he wants them, and he can give his attention to uttering them effectively. So, while memorizing should insure better delivery, it seldom does.

The advantages of memorizing *verbatim* are obvious. Greater care can be given to perfecting both style and delivery. Instead of trusting to the inspiration of the moment you can select in advance the right word for the right place, and then design and practice an appropriate delivery. When the speech is an important one, when the conditions under which it will be given can be known in advance, and especially when the same speech is to be given several times and there is no need to adapt it to changing audiences, this method of preparation is recommended. Certainly every student ought to try it in the course of his training.

At the beginning of your training in speech-making, however, it is probably best to speak extemporaneously.

Extemporaneous Speaking.—The ability that most speakers seek is the ability to rise in a public meeting and give effective expres-

sion to their thoughts when there has been no opportunity to prepare a set speech. If they have thoughts worthy of expression, this is a highly desirable ability, but it cannot be developed by speaking from manuscript or reciting from verbal memorization. Many students who deliver a memorized speech brilliantly in a debate or other contest will flounder helplessly when called upon to extemporize. Confidence in one's powers of extemporaneous composition can be developed only by practice. It is conference, as Bacon said, that makes a ready man. If you are to have words ready at the end of your tongue when the occasion comes for using them, you will require long practice in spontaneous expression, and preferably before an audience, for many who talk easily and well in the presence of a few friends become tongue-tied before an audience.

Skill in extemporaneous speech is a higher skill than that required in reading from manuscript or reciting from memory -harder to acquire, and more worth the acquiring. Do not suppose that you can save time and trouble by using this methodthat is, if you wish to speak well. For a given speech you may indeed save time and effort, but it will probably not be a good speech, for skill in extemporaneous speaking will come only from experience. Only by long practice will you be able to design spontaneously sentences that are effective in wording and structure and a delivery appropriate to them.

But the effort is worth while. When you can extemporize effectively you are ready for any emergency. You can adapt yourself to unforeseen contingencies, omit a point that some earlier speaker has covered, expand another that your audience seems reluctant to accept, and in general adjust yourself to whatever arises in the situation before you.

As Phillips Brooks said, "the extemporaneous discourse has the advantage of alertness. It gives a sense of liveliness. It is more immediately striking. It possesses more activity and warmth. It conveys an idea of steadiness and readiness, of poise and selfpossession, even to the most rude perceptions. Men have an admiration for it, as indicating a mastery of powers and an independence of artificial helps."

But note this further statement by the same master of preaching: "The real question about a sermon is, not whether it is extemporaneous when you deliver it to your people, but whether it ever was extemporaneous—whether there was ever a time when the discourse sprang freshly from your mind and heart. The main difference in sermons is that some sermons are, and other sermons are not, conscious of an audience. The main question about sermons is whether they feel their hearers. If they do, they are enthusiastic, personal, and warm. If they do not, they are calm, abstract, and cold. But that consciousness of an audience is something that may come into a preacher's study; and if it does, his sermon springs with the same personalness and fervor there which it would get if he made it in the pulpit with the multitude before him."8

How to Prepare.-How should you proceed when using this method? Seek a quiet room, and with your outline before you try to visualize your audience. Go through the speech from beginning to end formulating your sentences as skilfully as you can, but without stopping to correct mistakes or make improvements. If you have difficulty with any phase of your thought, go back and work out an effective expression of it. Then go through the entire speech again but without trying to use the same words. The more varieties of expression you give a thought in rehearsal the more confidence you will have in your ability to phrase it when you stand before your audience. Repeat this process as often as feasible, and preferably at intervals. Ten minutes a day for six days will yield better results than a continuous hour of rehearsal on the last day. The memory has a way of working when you are not using it actively. In all of these practice sessions try to imagine yourself in the presence of your audience. Try to guess how they will receive each statement.

<sup>8</sup> Lectures on Preaching (New York, 1877), pp. 171-73.

Where will you need to bear down? Where will a pause be effective? Where are you likely to meet opposition, or doubt, or indifference? The successful speaker is he who foresees, and adapts himself to, all such contingencies.

It is likely that during your rehearsals some phrases and sentences will be repeated each time in the same way, and so become fixed in memory. That is quite as it should be *if* they are well worded. The important thing is that you develop a feeling of confidence that you can get your thought put into words. Having expressed a thought repeatedly in private you can be reasonably sure that you won't fumble it when you stand before your audience. After several trials you should remember the sequence of your main points so that you can discard your written outline and speak with real freedom.

By such a method you should prepare your speech for delivery. In conclusion let us paraphrase the famous statement concerning Demosthenes. What is the first requisite for good delivery? Practice. What next? Practice. What next again? Practice.

Summary.—Delivery should not attract attention to itself; it should be judged by its effectiveness in conveying the speaker's message. The speaker's manner should be courteous, friendly, sincere, indicating a man of probity and intelligence. He should avoid artificiality and pretense and speak in the conventional manner of a live conversationalist. Nervous tension is natural and desirable, but if too severe, it can be relieved by ignoring it, by physical movement, by thorough preparation, by experience, or by understanding that public speaking is merely an enlarged conversation. The speaker should keep his mind on what he is saying and develop a sense of communication—an active interest in his audience, and a desire to move them. Intensity of purpose should stimulate him to bodily vitality and liveliness of mind, but bawling, ranting, and violent movement should be avoided. He should stand easily erect, avoiding distracting mannerisms, but keeping his muscles free to respond to his thought and feeling. Artificial gesture should be avoided. If notes are used they should be unobtrusive. When verbal accuracy is important, a speech may be read from manuscript, or spoken from verbatim memory. For most occasions it is better to compose sentences as you speak them. Skill in this method will come from practice and experience.

Test Questions on Delivery.—Use these questions to test the effectiveness of your delivery, and make them the basis for criticizing the speeches of others. If the answer to all questions is affirmative, the delivery should be acceptable.

- 1. Did the speaker successfully avoid attracting attention to his delivery?
- 2. Was his manner courteous, friendly, and sincere?
- 3. Did he seem self-possessed and competent, and free from nervous disturbances?
- 4. Did he have a lively sense of communication?
- 5. Did his speaking have the quality of live conversation?
- 6. Did he speak with proper vitality and enthusiasm?
- 7. Was his posture easy, natural, and dignified?
- 8. Was gesture spontaneous and natural?
- 9. If notes were used, were they so managed as to be unobtrusive?
- 10. Was memorization so thorough that there was no hesitancy or struggle to find words?

### **EXERCISES**

- 1. Use the selections at the end of Chapter 11 for delivery practice.
- 2. Prepare an oral report on the delivery of one of the following orators. Analyses of their delivery will be found on the pages indicated in William N. Brigance's A History and Criticism of American Public Address.

Wendell Phillips, pp. 356–360 Robert G. Ingersoll, pp. 368–373

## EXERCISES 209

Ralph Waldo Emerson, pp. 516-519 Henry Clay, pp. 632-635 John C. Calhoun, pp. 646-648 Daniel Webster, pp. 666-668, 674-676 Abraham Lincoln, pp. 828-858 Robert M. La Follette, pp. 959-964

# VOICE

CHAPTER NINE

That delivery is elegant which is supported by a voice that is easy, powerful, fine, flexible, firm, sweet, well-sustained, clear, pure, that cuts the air and penetrates the ear.

QUINTILIAN, Institutio Oratoria, XI, iii

Her voice was ever soft,
Gentle and low, an excellent thing in woman.

Shakespeare, King Lear, V, iii

WE Are Judged by Our Voices.—Office-seekers, statesmen, preachers, radio announcers, teachers—all who live by the spoken word are judged in large measure by their voices, and, whether their message is accepted or rejected depends to a considerable degree upon whether their voices are pleasing and easy to listen to.

Your voice has as much to do with the first impression which people form of you as your physical appearance, your dress, or your manners, and it has a great deal to do with lasting impressions. If it offends, you cannot hope to win friends, sell goods, or move an audience in any direction but away from you. In the minds of those who hear you it may be regarded as the key to your personality. They like you or dislike you in many cases not "on sight," but "on sound." "Colorless" personalities might often be more accurately described as "toneless."

If there were some magic salve or elixir that would make voices beautiful, something that could be packed in a bottle and sold at the corner drugstore, we would be bombarded day and night with reminders that our voices were harsh, shrill, metallic, throaty, or monotonous, and earnestly adjured to buy this key to beauty, social acceptability, and popularity. But no such magic

formula has been found. And so a girl who dutifully "glamorized" her skin with the most dazzling cosmetics, purified her breath with the most scientific dentifrice, and saturated her person with the most tempting perfume, may still, as soon as she speaks, ruin her chance to be queen of the party. And in public meetings we must still be irritated and repelled by voices of strident monotony, and bored into inattention by speakers who are fatuously ignorant that their voices are not clear enough or loud enough to be heard.

If there is no patent remedy to enrich the voice, what can be done to improve it?

You must understand first of all that you will have to get along with the voice nature gave you. Your voice depends in large part upon your physical structure, your individual complex of bone, muscle, and cartilage. But nature is often abused, and nature can be improved upon. What you call your natural voice is only your habitual voice, and habits can be changed. Of course if nature made you a tenor or a soprano you cannot become a basso or an alto. And if your resonance chambers are small and badly formed, they cannot be replaced by a better set. But the use of your voice mechanism can be improved. If your tone is flat, colorless, raspy, bitter, mournful, surly, savage, grating, tremulous, or insincere, a remedy may be found, though it may involve a change in your disposition.

Understand also that we are considering here the basic quality of the voice, not its use in pronunciation. That is, if you pronounce earl for oil, or min for men, that is a fault of vowel quality, not of voice quality. Either earl or oil, min or men, may be pronounced with any quality of voice—thin, nasal, hoarse, shrill, or bell-like. Many illiterates who habitually mispronounce many words have beautiful resonant voices; and some linguistic scholars whose pronunciations are impeccable have voices that they ought to be ashamed of. One who speaks with an unintelligible Russian, or German, or Spanish dialect may use a voice that is above reproach. In judging voices you must learn to

distinguish clearly between pronunciation and voice quality.

Voice Production.—In order to proceed intelligently in voice improvement you must understand something of how voice is produced. The underlying facts in physics and physiology are generally known but they need to be reviewed and summarized.

Any voice, no matter where it may seem to come from, whether from the boot soles, the bridge of the nose, or a ventriloquist's dummy, is produced in the speaker's throat. It comes from that little cartilaginous box at the top of the windpipe that we commonly call the Adam's apple. According to legend, when Adam was tempted by Eve to eat the forbidden fruit, he had an attack of conscience and the one bite he was persuaded to take stuck in his throat, while the less scrupulous Eve swallowed the rest of the apple without qualm. But lest this libel on womankind be accepted, we must note that Eve has a similar bulge in her throat, but smaller—from which it may be argued that she was merely less greedy than her spouse. It is in this voice-box, or larynx, that voice is produced.

Voice is sound; and sound, so far as we are concerned with it here, may be defined as vibrations of air that strike upon the eardrum. Such vibrations may be produced in various ways, nearly all of which are illustrated by the various instruments of an orchestra. They may be produced by striking with a stick upon a stretched skin, as in playing on a drum; by blowing against the edge of a thin reed, as in playing the oboe, clarinet, saxophone, or bassoon; or by emitting from the tightly compressed lips a sound resembling a "Bronx cheer," as in playing any of the brass instruments.

The method by which sound is made in the larynx is very similar to that used by the player of a trombone or trumpet. Stretched across the larynx from front to rear are two lips (variously called folds, bands, cords, or chords). When they are pressed together and breath from the lungs is forced between them, their edges are set into rapid vibration. This vibration

causes the column of air to vibrate, and so voice is produced. During quiet breathing the lips are separated at the rear, thus forming a V-shaped opening.

Pitch.—The pitch of the voice is determined by the length of the vocal lips, the thickness of the vibrating edge, and by the amount of tension with which they are stretched. Every normal voice is capable of a wide range of pitch changes, but the area of this range is higher in some voices than in others, depending upon the length and thickness of the vocal lips. A large, prominent larynx indicates a low-pitched voice. Every one should be content to stay within his own natural range, and should form the habit of making most of his tones near the middle of his range. Serious harm results from straining the voice at an unnatural pitch level, as when a low voice affects baby talk, or a high one tries to cultivate a "manly" basso profundo. Tenors who would prefer to have deeper voices may find consolation in the fact that such eminently successful public speakers as Abraham Lincoln and Franklin D. Roosevelt had high-pitched voices. And the soprano who likes to cultivate a deep throaty drawl might reflect that such women as Lily Pons and Gracie Allen have made successful careers by the intelligent use of voices that are naturally high-pitched.

Relaxation.—The intricate complex of muscles which adjusts the vocal lips is not under direct conscious control. We cannot contract one of them as we contract the muscles of a finger, merely by willing to do so. Their action is involuntary, and is controlled largely through the sense of hearing. To make a certain sound of a certain pitch we must first form an auditory picture of it. But we do have more or less voluntary control of some of the heavy muscles near the larynx which are likely to interfere with its freedom of action. If the voice is to be pure and clear, the vocal lips must be free to vibrate unimpeded by any pulls or tensions from outside the larynx.

Some of the worst faults of voice—throatiness, harshness, huskiness, stridency, and the like-are due to unnecessary tension in the throat, tension which interferes with the proper functioning of the vocal lips. Generally these faults can be relieved by proper exercises in throat relaxation. The changes wrought by exercises to relax the jaw, the throat, and the upper chest are sometimes astonishing, and the exercises are not difficult to practice. Sometimes a raspy voice is due to inflammation of the membrane which covers the vocal folds, as when the speaker is suffering from laryngitis. Or it may be due to extreme vocal fatigue, or to the habitual bodily tensions that characterize those of high-strung nervous temperament. But even in these cases exercises for relaxation are helpful, and they are almost certainly harmless. The first major secret of good voice is the cultivation of a relaxed throat, and every student who cares seriously to improve his voice will practice diligently the exercises for throat relaxation at the end of this chapter.

In the chapter on delivery you were urged to speak with earnestness and intensity of purpose. There is great danger that you will try to achieve this intensity by making your voice tense and strident. When we put vitality into our voices, whether to express our intensity of purpose or to be heard at a distance, we all tend unfortunately to do it the wrong way. We try to squeeze the voice out through a pinched throat, thus choking off the fullness and vitality and carrying power that we are seeking. The voice squeaks and shrieks when we want it to be resonant and powerful. The constant forcing of the voice through pinched vocal cords may lead to chronic laryngitis, a malady sometimes referred to as "clergyman's sore throat." A really strong voice comes from a throat open and relaxed, one that offers as little impediment as possible to its free flow. Students who try to prove their school loyalty by shouting themselves hoarse would save themselves a great deal of discomfort and produce a much greater volume of sound if they would learn to yell through relaxed throats. Loud speaking, even when prolonged, need not cause

hoarseness. And ordinary conversation is more comfortable for the speaker and more pleasant to the hearer when the vocal mechanism is kept free from strain.

How then does one achieve power of voice? Not by constriction of the vocal passage, but by firm pressure of the breathing muscles. And this leads us to a consideration of breathing.

Breath Control.—If the voice is to be clear and firm and well controlled, the pressure of breath below the vocal lips must be evenly sustained and well regulated. The second major secret of good voice lies in control of the breath.

Breathing is involuntary and goes rhythmically on from birth to death without active attention from the breather. But we have the power to modify at will this rhythmical pattern, and during speech we must modify it. In normal breathing inhalation and exahalation are approximately equal in duration. But in continuous speech, since voice is made only while exhaling, we must take our breath in quickly and exhale it slowly, else we shall be constantly running out of breath and the flow of utterance will be jerky and spasmodic. Then, too, this outward flow of breath which we convert into voice must be evenly and firmly sustained if speech is to be smooth and fluid. And, of course, a much greater expenditure of breath is required for speaking than for normal breathing, especially when considerable volume is called for in order that the voice may be heard by a large audience. And finally, since breathing is so definitely affected by emotional excitement, and since a speaker is often under deep emotional stimulation, he sometimes finds it difficult to make his breath and his voice function effectively. It is no mere figure of speech to say that we are breathless with fright, or astonishment, or rapture, or horror, and we cannot speak when we are breathless. Hence we need to know how the breath is controlled.

There is no mystery about it. It is done with muscles. Various sets of muscles may be employed to expand the chest cavity containing the lungs, and when it is expanded the weight of the atmosphere around us causes air to rush in through the mouth or nose until pressure inside and outside the chest is equalized. This process is inhalation. Exhalation is accomplished by allowing the chest cavity to return to its former size, thus forcing air out through the same channels.

The chest may be enlarged by lifting the shoulder blades, or by lifting the ribs—throwing out the chest, as we say—and these methods are frequently employed in quiet breathing, but they are not recommended for use in speaking. They are effective enough for inhaling, but they do not permit the fine control of exhalation that is necessary for good speech.

Diaphragmatic Breathing.—Another method of enlarging the chest for inhalation is by pulling down the dome-shaped membrane, called the diaphragm, which forms its floor, and which separates the chest from the abdomen. The flattening of the diaphragm is accomplished by contracting the muscles which form its outer edge, muscles which are attached to the lower rib structure. When the diaphragm contracts it not only enlarges the chest cavity above it, but it displaces the visceral organs in the abdomen below it, causing the abdominal wall to bulge slightly. This expansion of the abdomen will be noticed chiefly just above the belt line in front. The powerful abdominal muscles, which surround and contain the abdomen, relax when the diaphragm contracts in inhalation. But in exhalation they contract, like a rubber girdle, and squeeze the visceral organs upward against the relaxing diaphragm, thus pushing air from the lungs. Note that in exhalation the diaphragm, the lungs, and the air they contain, are all passive; the active agent is the abdominal muscles. Note also that the action of these antagonistic agents (the diaphragm and the abdominal muscles) against each other, enables us to keep complete control of the outgoing breath during exhalation—a control not so easy in rib breathing.

If the relaxing diaphragm resists the upward thrust of the abdominal muscles and yields only gradually to the pressure from below, there is imparted to the voice a firm, round, powerful carrying quality that is well worth working for. Just why this is so is not easily explained, but the fact can be verified by any one who will practice as directed some of the exercises at the end of this chapter.

Do not suppose that the diaphragmatic-abdominal method of breathing is unnatural. You may not use it in moments of quiet relaxation, but you are pretty sure to use it during vigorous exercise, as in swimming, and it seems to be the customary method of breathing when one is lying on his back. You may test it by placing one hand firmly "on the stomach," or just above the belt line in front, and watching its movement as you breathe, or using it to feel the tension of the muscles beneath it. This method of breathing is used also by the common mammalian animals. You have never seen a laboring horse expand his chest between the front legs!

We may say then, in summary, that in order to avoid throat constriction, in order to keep the voice under steady control, and in order that it may have firmness, roundness, and carrying power, as well as in the interest of general emotional control, every speaker should develop the habit of diaphragmatic-abdominal breathing.

There is still another factor that helps to determine the quality of the voice, and which adds also to its carrying power. That is resonance.

Vocal Resonance.—The part that resonance contributes to the voice is difficult to understand unless one is well grounded in physics, and even to the physicists some matters are still dark. We know that a cavity of the proper size and shape has power to amplify a pure tone, giving it richness, color, and volume, and this is what we call resonance. The effectiveness of a resonator depends upon its size, the size of the openings into it, and the material of which its walls are constructed. The box of a violin is one kind of resonator; a brass horn is another; and the metal

tube suspended under the key of a marimba is another. The voices of these instruments would be thin and colorless without their resonators. And so would yours. You may test this principle for yourself by listening to the tone made by a trombone player when he uses only the mouthpiece detached from the rest of the instrument.

The principal human resonators are three in number: the nasal cavities, the mouth, and the pharynx, which is the region back of the tongue and above the larynx. It is upon these that the individual quality of each voice principally depends. The distinctive size and shape of these cavities, their relationship to each other, and the quality of the bone, cartilage, and muscle that form their walls, are the factors that make your voice what it is. And no doubt it was a favorable combination of these factors, together with powerful breathing muscles and an unobstructed throat, that made possible the great voices we read of in history. William Jennings Bryan, for instance, could be heard distinctly three blocks away. At Bunker Hill an audience of a hundred thousand came out to hear Daniel Webster, and doubtless a large proportion of them did hear him. And Benjamin Franklin showed by an interesting computation that the Methodist revivalist, George Whitefield, could be heard by an audience of thirty thousand.

Control of Resonance.—True, you may not need such a voice in these days of the mechanical public-address system, and these instances are not cited in order to prove that any one can develop such power of utterance. But each of us should make the best of what nature has given him. To some extent we are limited by our natural physical structure. We cannot change the shape and texture of our bones and cartilages, but we can control our muscles. We cannot alter the size of our nasal cavities, but we can modify the size of the openings into them, we can keep our pharyngeal muscles relaxed, we can teach our tongues not to bulge back into the pharynx, and we can relax the jaw and open

the mouth for all sounds that do not require that it be closed.

When we come to specific directions for control of these organs of speech, we find it is very difficult to give any advice that is valid for all voices on all occasions. Much depends upon individual peculiarities. Some voices have too much nasal resonance, others not enough. Some have a hollow sepulchral quality that seems to come from too much openness in the pharynx; others have the choked muffled quality that sounds as if the speaker had swallowed his tongue. Each needs individual criticism by a competent teacher. To many Englishmen the typical American voice is the one they hear from the tourist who clamps a cigar tightly in one corner of his mouth and emits his speech in a nasal snarl from the other corner. Speaking through a locked jaw is one of our worst habits. It is responsible for much of the shrillness and raspiness in our voices, and the rigidity of the jaw is communicated to the larynx and interferes with its free functioning. Proper mouth resonance is possible only when the jaw and the base of the tongue are relaxed and the mouth can be opened freely. An open mouth is often desirable also as a counterbalance to excessive nasality. If the teeth are clenched, there is no way for the tone to escape except through the nasal passages.

The problem of nasality is a difficult one. There is not complete agreement among teachers as to the meaning of the term, as to its cause, nor as to how objectionable it is. But any quality of voice that attracts unfavorable attention from a large part of the audience is a fault and ought to be corrected, and such a fault is excessive nasal reasonance. Its likely cause is either the rigidities mentioned before or else too much relaxation of the velum. (The velum is the movable soft palate which, when elevated, makes contact with the back wall of the pharynx, thus blocking the rear passage into the nasal cavities.) That is, some nasal voices seem to be too tense, others too relaxed and lazy. But the cause of both is probably too much nasal reverberation.

The opposite fault, that of deficient nasal resonance, is less

common. It may be due to some stoppage in the nasal passage that requires surgical treatment. But when due only to bad habits, it can be corrected by vigorous resonation of the three nasal consonants: m, n, and ng.

Exercises for these faults will be found at the end of this chapter.

Vocal Variety.—We have considered so far the basic quality of the voice and the reasons why it is sometimes unpleasant or ineffective. But it should be apparent that any quality of voice, good or bad, can be employed either with great variety in its pattern or as a flat monotone. Violin, trombone, and flute have each a distinctive quality or color, but all can be employed to play the same tune. We must consider now the "tune" of the voice, together with other elements that impart to speech an interesting and meaningful variety.

The pattern of the voice should conform to the pattern of the thought being expressed. This phase of expression will be treated in a later chapter on Elocution. At present we are concerned with developing range and flexibility of voice. The methods of improvement recommended here are somewhat artificial and mechanical, but we must take the risk attendant upon such methods. Any method is justified that will help to break up the monotony so common in public speeches. And, after all, a golfer does sometimes improve his stroke by practicing calisthenics in a gymnasium.

Two things should be understood. First, English is a highly varied language. Its syllables are not of even length. Acceptable pronunciation calls for wide gradation of stress. Its vowels are many, and of widely varying color. And it lends itself as well as most other languages to varying melodies or tunes. It is not a language to be chanted. If a graph could be made of the path of a good voice in lively speech it would resemble the path of a humming-bird—darting, poising, fluttering, lingering, diving—rather than the level path of a heavy bomber on a long cross-country run

Second, monotony in speech is a deadly sin, because it defeats the purpose of speech. It is annoying, deadening, soporific. And its effects follow in just that order. Any regular repetition of sounds, sights, or events soon begins to annoy us; then, if it is long continued our perception is deadened and we cease to pay attention; and, finally, the endless iteration induces fatigue and we find relief in sleep. Try sometime on a railway journey to hold your attention on the sound of the wheels as they click over the rails. Try to listen alertly for ten minutes. You cannot do it. Nature cries for relief, and your mind wanders away in spite of you.

These facts apparently are not understood by many public speakers, especially when they talk over the radio, nor by many of the teachers who coach boys and girls to speak pieces in public. Such speakers seem to assume that all syllables should be spoken alike-in stress, in inflection, in pitch, in duration-and the result is deadly. Their speech is labored, stilted, mechanical-lacks ease, naturalness and vivacity. Perhaps they mean well and are trying to speak with force and distinctness, but they defeat their purpose by ignorance of the principle of variety. If you try to emphasize every word you utter, you emphasize none. A word becomes emphatic when it is made conspicuous among neighboring words, when it stands out from them as distinct and different, like a bright figure on a dull background. And it is as important that the background be dull as that the figure be bright. Consider this row of lines:



The third one stands out from the others, is emphatic, because it is longer. Now notice what happens if we make all of them like the third:



The third one has lost its emphasis; and not because it was changed, but because its neighbors were made like it in length. Emphasis is always relative.

What this amplification of the obvious means in terms of speech is that you must save your emphasis for the words that need it, and not try to spread it evenly over everything you say. Single out the few words in each sentence that carry the freight of meaning and make them prominent. For instance, in Patrick Henry's sentence:

It is natural to man to indulge in the illusions of hope

the essential thought is that hope is natural, and if attention is directed to man, indulge, or illusions, this essential thought will be weakened or lost. Emphasis requires discrimination.

The principle of variety is violated also by those who are so weak in voice or purpose that nothing is emphasized, and speech flows along in a feeble murmur. Aside from intensifying their purposes and sharpening their minds such speakers need to increase their range. They need to cultivate wider potentialities in pitch, volume, quality, and tempo. Their fault is not that they attempt to make everything emphatic, but that they make nothing emphatic. They must learn to focus sharply on important words and ideas, to bear down on them so that they stand out sharply from the level flow of speech.

If your voice is very monotonous, it will pay you to take an emotional passage of several sentences, your own composition or another's, analyze it word for word to discover its potentialities of expression, and then practice speaking it with all the vigor and color you can command. Parts of Patrick Henry's famous speech will serve admirably as practice material. They are highly emotional, but not too much so for our present purpose, or for the occasion on which he spoke. Work out the natural expression of the passage, and then exaggerate it. Magnify the stress on important words. Draw out the pauses to greater length. Hurry rapidly over unimportant syllables, but

dwell on the important ones. Elongate the natural slides of pitch and try to increase the gamut of your voice. Use all your imagination to give color and flavor to emotional words. Overdo all the details of expression. But bear in mind that this is merely an exercise to develop vocal variety and is to be used only in practice sessions. If you occupy your attention thus with the elements of voice while speaking before an audience, you will sound utterly artificial.

Occasionally one hears a voice with such elaborate slides of inflection, dramatic pauses, and bursts of emphasis that its variety is distracting and annoying. And of course we have all been annoyed by the artificial cooing of society matrons. But such excessive variety in speakers is rare. An effective remedy for it should be found in the practice of intoning melancholy poetry.

On the other hand it must be recognized that there are occasions when level voice is desirable. It is normal and customary in some churches for the preacher to intone the sermon and the ritual. The congregation expects to hear such speaking and will be disturbed if the minister speaks with lively conversational variety. The idea seems to be that the preacher is merely to utter words without any attempt to color them or to force any interpretation of them upon the hearers. They take from his words whatever significance or interpretation they please. Before such a congregation a level intonation is probably desirable. And of course in public prayer it is desirable as indicating solemnity and reverence.

Summary.—Good voice depends upon (1) relaxation of the muscles of the throat, pharynx, and jaw, (2) firm support and control from the breathing muscles at the waist, (3) proper distribution of resonance in the cavities of the pharynx, mouth, and nose. In use the voice should be flexible and responsive, ranging easily over wide gradations of pitch, force, quality, and tempo.

Test Questions on Voice.—Use these questions to test the effec-

tiveness of your voice, and the voices of others. If the answer to all questions is affirmative, the voice should be acceptable.

Was the speaker's voice pleasant—clear, firm, resonant, and flexible?

- 1. Was it free from the faults due to unnecessary tension —harshness, huskiness, stridency, and the like?
- 2. Did its pitch seem natural, unforced, and agreeable?
- 3. Was it firmly supported and controlled by the breathing muscles at the center of the body?
- 4. Did it resonate freely through open and relaxed resonance cavities?
- 5. Was it free from objectionable nasality?
- 6. Was it free from monotony in tempo, emphasis, pitch, and quality?
- 7. Was it flexible, and responsive to changes in thought and feeling?

#### **EXERCISES**

### A. For Relaxation of the Throat and Jaw.

- 1. Since relaxation comes best after a good stretch, first stand erect and thrust your hands high overhead, rising on tiptoes and stretching the whole body taut. Then beginning with the fingers, gradually relax the whole body—wrists, arms, shoulders, neck, spine, and legs—until you almost slump to the ground.
- 2. Relax the muscles of the neck and let the head fall forward as far as it will go; then roll it loosely over onto the right shoulder; let it fall backward with chin in air, and roll it over onto the left shoulder; then let it fall forward again. Make this rotary motion slow and continuous and relaxed. Try it again rolling the head first to the left.
- 3. Yield your whole body to a luxurious yawn—and the stretch that usually accompanies it. Throw off all social inhibitions, open your mouth wide, and end up with an audible sigh. Try to keep in your throat the comfortable feeling of relaxation that follows.
- 4. Try to follow these directions: you won't succeed, but the attempt to follow them will help to achieve the desired relaxation. First,

let the head fall forward till your chin strikes your breastbone. Then lift the head slightly off of the jaw, allowing the mouth to sag open and the tongue to loll out. Let the cheeks and lips hang flabby and relaxed. Then somewhat vigorously shake the head from side to side trying to let the jaw flop loosely on its hinges and the tongue waggle back and forth. Even half success in doing what is described here will accomplish wonders in relaxing a tight voice.

5. After practicing the exercises above until you have a feeling of complete relaxation in the entire vocal area, let the jaw sag open, and while it hangs motionless repeat slowly:

> law-law-law-law-Alone, alone, all, all alone.

- 6. With relaxed throat chant the following verses in a slow even drawl:
  - a. The day is cold, and dark, and dreary; It rains, and the wind is never weary; The vine still clings to the mouldering wall, But at every gust the dead leaves fall, And the day is dark and dreary.
  - b. I am tired of tears and laughter, And men that laugh and weep; Of what may come hereafter For men that sow to reap: I am weary of days and hours, Blown buds of barren flowers, Desires and dreams and powers And everything but sleep.
  - c. The curfew tolls the knell of parting day, The lowing herd winds slowly o'er the lea; The plowman homeward plods his weary way, And leaves the world to darkness and to me.
  - d. Sunset and evening star, And one clear call for me! And may there be no moaning of the bar, When I put out to sea.

#### B. For Control of the Breath.

- 1. Examine your breathing while lying flat on your back with no pillow under the head. Place one hand on the front of the body just above the belt-line, and the other on the chest. Observe which one rises as you take a breath. It will probably be the one at your waist. If so, you are breathing with the diaphragmatic-abdominal muscles. You can test the power of these muscles by breathing with a heavy weight, say a pile of books, resting on the upper abdomen, and lifting them by the downward thrust of the diaphragm. If you feel very confident of your strength, try allowing some one to sit on you while you breathe. Such an exercise should help to strengthen the diaphragm.
- 2. Try to retain the same muscular action while standing comfortably erect. Test it by pressing one hand against the upper waist in front. A deep inhalation should push your hand outward. If you have lost the proper action, lie down again and try to recognize and maintain the *feel* of the muscles as they contract. Then try it again while standing erect.
- 3. Standing erect with one hand pressed against the upper waist, pant rapidly and vigorously. Try to keep the chest still. You should feel a to-and-fro motion of the abdominal wall.
- 4. Speaking vigorously, count up to five at about the tempo which soldiers use in marching. Then catch a quick breath through the mouth, and go on counting, thus:

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one, two, three, four, five, (breath) one, two, three, four, five, (breath) etc.
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You should be able to feel a sudden abdominal expansion as each breath is taken.

5. Keeping the throat completely relaxed, and using a vigorous abdominal stroke, shout in marked rhythm:

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Ha, ha, ha, (breath)
Ha, ha, ha, (breath)
Ha, ha, ha, (breath)
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The h before each vowel should help to prevent laryngeal tension. You should feel the abdomen contract sharply on each ha, and expand quickly on each breath.

- 6. To encourage deep and regular breathing inhale evenly while walking four steps, then exhale evenly during the next four, and so on for several blocks. Keep the breathing *even*; don't take a big breath on the first step and rest on the next three. Enlarge your measure, if you can, to five, six, seven, or more.
- 7. Place your hands flat on the seat of a chair or low table, then move your feet back until the body is in a straight diagonal line, the weight supported on hands and toes. The arms should be perpendicular so that most of the weight will be on the hands. Keep the body in a straight line; don't let it sag or hump. This is an awkward position, but avoid all unnecessary strain and be as comfortable as you can in it. Let the head fall forward, the neck and jaw completely relaxed. Then lift the head to its normal position and practice speaking as directed in 4 and 5 above.

If you have done as directed you will be surprised at the fullness, firmness, and depth of your voice. Or it you are not, your friends will be. There is no magic about it. The abdominal muscles have to be tensed to hold the body in this rigid position, the diaphragm must resist their thrust against the viscera, and so the voice has "support." It has better quality and much greater volume. If you are a singer you may find that in this position you can sound higher notes than you ever dreamed of reaching before. And without screeching! Perhaps it is magic!

But of course you can't deliver a speech in such a position, and the problem is to maintain a hard abdomen when you stand erect. Practice until you get the feel of the muscles and the sound of the voice firmly fixed in memory, and try to reproduce them when you stand. It may help to assume the erect position gradually. Place the hands against a wall, move the feet back, and support the body in the same rigid diagonal position. Then while speaking move the feet gradually forward until you stand erect. Remember that the success of this exercise depends upon keeping the body in a straight line. Bending or sagging at the hips will ruin everything.

8. Maintaining the conditions described in (7) chant the verses given on an earlier page. When you have mastered the trick of hardening the abdomen, chant them while standing erect. Or recite oratorical passages that call for full strong voice.

#### C. For Better Resonance.

1. Since voices vary widely in quality it is a little risky to prescribe uniform exercises for all. But these exercises should be helpful to most and harmful to none.

Relax the throat and jaw by use of the exercises above. Yawn. Take a deep breath with the diaphragm. With mouth closed, voice the breath in a clear resonant hum. Try to "front" the tone so that you feel its vibration on your lips. Use a comfortable medium pitch and hold it constant. After two or three seconds let your jaw fall wide open, thus changing the hum to ä, and continue this tone as long as you can support it firmly with the breath. Do not push the jaw open, but just let it relax. Be sure it is wide open; there should be room for two fingers between the teeth. In dropping the jaw do not change the position of the tongue or palate, or allow tension to develop anywhere. The resultant tone should be about as good as you are capable of producing. If it is too nasal, yawn slightly while sounding the  $\ddot{a}$ . If it doesn't have enough nasality, return to the hum by closing your lips, then open the jaw again and try to maintain the nasal quality of the hum.

2. When you can sustain a clear relaxed tone with confidence, you should practice starting and stopping it without altering its quality. Do not pinch off the tone by pressing the vocal lips together, and do not start it by exploding it through the closed lips. Center your attention on your breathing muscles, not on the larynx. With a gentle abdominal push on each tone practice:

3. When a good tone has been established, vary its pitch by sliding it alternately up and down. Make the up slide a surprised question, as if saying, "Ah? Really?" Make the down slide a sigh of satisfaction. Begin with short slides and gradually increase their scope. Do not allow any movement of the jaw or tongue. Practice:

4. Vary this exercise by asking a series of four questions, each sliding higher than the preceding one, until you reach the top of your

pitch range, and following them with a long downward slide of satisfaction that ends on your lowest pitch. As the pitch rises do not allow the quality to change, or the throat to tighten. Practice:

5. Pronounce a series of words containing this open vowel without allowing the attendant consonants to mar its quality. Pronounce each word slowly and firmly, prolonging the vowel slightly, thus:

Arm, far, calm, park, farm, palm, tar, mar, farther.

6. Try to maintain the same voice quality on other vowels, and on words containing them. Make the vowels firm and clear, and keep the jay relaxed. Practice:

> ä, ā, ē, ō, ô, ă, ōō arm, aim, eat, oak, at, ooze bar, take, feel, home, pack, moon, etc.

- 7. Begin with exercise (1) above. Then chant the following lines, making all the accented vowels round and firm and evenly sustained. Begin with a monotone, and gradually modify the melody to conform to the pattern of normal conversation. But keep the vowels firm and the jaw relaxed.
  - a. About, about, in reel and rout, The deathfires danced at night; The water, like a witch's oils, Burnt green, and blue, and white.
  - b. The tide rises, the tide falls; The twilight darkens, the curlew calls; Along the sea-sands damp and brown The traveler hastens toward the town, And the tide rises, the tide falls.
  - c. Comrades, give a cheer tonight, For the dying is with dawn! Oh, to meet the stars together, With the silence coming on! Greet the end As a friend a friend, When strong men die together!

d. The splendor falls on castle walls

And snowy summits old in story;

The long light shakes across the lakes,

And the wild cataract leaps in glory.

Blow, bugle, blow, set the wild echoes flying,

Blow, bugle; answer, echoes, dying, dying, dying.

8. To reduce the nasality of your vowels, practice the following pairs of words. Speak them slowly and firmly, trying to attain in the second of each pair the same vowel quality and voice quality that you use in the first.

bad-man	bowed-mound
died-nine	beddy-many
bode-moan	big-ming
a bug-among	bids-mince
rag—rang	suck-sunk
tape—name	sag-sang

#### D. For Vocal Variety.

- 1. Practice the following questions and answers. Begin each question on the lowest pitch you can reach, and end it on the highest.

  Begin each answer on your highest pitch and end on your lowest.
  - a. Is this the part of wise men? This is the part of wise men.
  - b. What would they have? They would have peace.
  - c. Will it be next week? It will be next week.
  - d. Shall we try argument? We shall try argument.
- 2. In the following sentences, focus sharply on the word printed in capitals. Give it greater volume and duration and higher pitch than the other words. Hurry lightly over the other words in the sentence.
  - a. There is no longer any ROOM for hope.
  - b. I ask gentlemen, sir, what MEANS this martial array?
  - c. Have we anything NEW to offer upon the subject?
  - d. We have done everything that COULD be done.
  - e. I should consider myself guilty of TREASON towards my country.
  - f. In VAIN, after these things, may we indulge in the fond hope of peace and reconciliation.

- 3. Speak the following sentences from President Roosevelt's early war addresses, exaggerating the pauses indicated by the dashes.
  - a. Yesterday—December 7, 1941—a date which will live in infamy -the United States of America was suddenly and deliberately attacked.
  - b. In 1931—ten years ago—Japan invaded Manchukuo—without warning.

In 1935-Italy invaded Ethiopia-without warning.

In 1938-Hitler occupied Austria-without warning.

In 1939-Hitler invaded Czecho-Slovakia-without warning.

Later in 1939-Hitler invaded Poland-without warning.

And now-Japan has attacked Malaya and Thailand-and the United States-without warning.

- 4. Practice reading aloud the following selections with special attention to variety in pitch, force, tempo, and tone color. Pay careful attention to meaning and communication, and keep your imagination alert.
  - a. You remember Macaulay says, comparing Cromwell with Napoleon, that Cromwell showed the greater military genius, if we consider that he never saw an army till he was forty; while Napoleon was educated from a boy in the best military schools of Europe. Cromwell manufactured his own army; Napoleon at the age of twentyseven was placed at the head of the best troops Europe ever saw. They were both successful; but, says Macaulay, with such disadvantages, the Englishman showed the greater genius. Whether you allow the inference or not, you will at least grant that it is a fair mode of measurement. Apply it to Toussaint. Cromwell never saw an army till he was forty; this man never saw a soldier till he was fifty. Cromwell manufactured his own armyout of what? Englishmen, the best blood in Europe. Out of the middle class of Englishmen,—the best blood in the island. And with it he conquered what? Englishmen, their equals. This man manufactured his army out of what? Out of what you call the despicable race of Negroes, debased, demoralized by two hundred years of slavery, one hundred thousand of them imported into

the island within four years, unable to speak a dialect intelligible even to each other. Yet out of this mixed, and as you say, despicable mass, he forged a thunderbolt and hurled it at what? At the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica. Now if Cromwell was a general, at least this man was a soldier.

WENDELL PHILLIPS, Toussaint L'Ouverture

b. You say we have made the slavery question more prominent than it formerly was. We deny it. We admit that it is more prominent, but we deny that we made it so. It was not we, but you, who discarded the old policy of the fathers. We resisted, and still resist, your innovation; and thence comes the greater prominence of the question. Would you have that question reduced to its former proportions? Go back to that old policy. What has been will be again under the same conditions. If you would have the peace of the old times, re-adopt the precepts and policy of the old times.

You charge that we stir up insurrections among your slaves. We deny it; and what is your proof? Harper's Ferry! John Brown! John Brown was no Republican; and you have failed to implicate a single Republican in his Harper's Ferry enterprise. If any member of our party is guilty in that matter, you know it or you do not know it. If you do know it, you are inexcusable for not designating the man and proving the fact. If you do not know it, you are inexcusable for asserting it, and

tried and failed to make the proof. You need not be told that persisting in a charge which one does not know to

especially for persisting in the assertion after you have

be true is simply malicious slander.

LINCOLN, Cooper Union Address

c. You will go from these halls to hear a very common sneer at college-bred men; to encounter a jealousy of education, as making men visionary and pedantic and impracticable; to confront a belief that there is something enfeebling in the higher education, and that self-

made men, as they are called, are the sure stay of the

But what is really meant by a self-made man? It is a man of native sagacity and strong character, who was taught, it is proudly said, only at the plough or the anvil or the bench. He was schooled by adversity, and was polished by hard attrition with men. He is Benjamin Franklin, the printer's boy, or Abraham Lincoln, the rail-splitter. They never went to college, but nevertheless, like Agamemnon, they were kings of men, and the world

blesses their memory.

So it does; but the sophistry here is plain enough, although it is not always detected. Great genius and force of character undoubtedly make their own career. But because Walter Scott was dull at school, is a parent to see with joy that his son is a dunce? Because Lord Chatham was of a towering conceit, must we infer that pompous vanity portends a comprehensive statesmanship that will fill the world with the splendor of its triumphs? . . . Was it because Benjamin Franklin was not college-bred that he drew the lightning from heaven and tore the scepter from the tyrant? Was it because Abraham Lincoln had little schooling that his great heart beat true to God and man, lifting him to free a race and die for his country? Because men naturally great have done great service in the world without advantages, does it follow that lack of advantage is the secret of success? . . .

Behold Samuel Adams, tribune of New England against Old England, of America against Europe, of liberty against despotism. Was his power enfeebled, his fervor chilled, his patriotism relaxed, by his college education? No, no; they were strengthened, kindled, confirmed . . .

There is no sophistry more poisonous to the State, no folly more stupendous and demoralizing, than the notion that the purest character and the highest education are incompatible with the most commanding mastery of men and the most efficient administration of affairs.

Curtis, The Public Duty of Educated Men<sup>1</sup>

<sup>1</sup>From Orations and Addresses by George William Curtis, by permission of Harper and Bros.

## PRONUNCIATION

CHAPTER TEN

Speech is standard when it passes current in actual use among persons who must be accounted as among the conservers and representatives of the approved social traditions of the community.

George P. Krapp

A false accent or a mistaken syllable is enough, in the parliament of any civilized nation, to assign to a man a certain degree of inferior standing for ever.

John Ruskin

EVERY speaker before an audience is judged by his appearance, judged by his voice, and judged by his pronunciation. The mere mechanics of his expression may be so obtrusive and so offensive that his message is never heard, or is heard only with prejudice. And since many persons, including some of only moderate education, regard themselves as authorities on "correct" pronunciation, this aspect of speech must be carefully considered by every speaker who wishes to make a favorable impression.

Many of the haters of the late President Roosevelt attribute their dislike to his "Harvard accent." The honest East Side dialect of Al Smith repelled many voters who thoroughly approved of his principles; they could view only with horror the prospect of a President of the United States pronouncing hunert for hundred, and rad-io for radio. And Wendell Willkie undoubtedly lost votes by the careless Middle Western habit of speech that made him, for instance, try to compress "the Constitution of the United States" into four syllables.

From early youth we have been told to speak carefully, to pronounce our words distinctly, to avoid slovenliness in speech. But few of us have had proper instruction in the sound of spoken

English, and so our very attempt to speak carefully often causes us to mispronounce words. We have not been taught that spelling no longer furnishes a guide to pronunciation, that a very "careful" pronunciation may be just as bad as a very careless one, or that the only safe guide to correct pronunciation is the "approved social traditions of the community" in which we live.

Authorities on Pronunciation.-A good deal of what is said and written on pronunciation is not accurate or dependable. Most of us assume that our habitual pronunciations are right, and any variation from them wrong. But personal habit and prejudice are not guides to a sound standard. Only a disinterested scholar who is able and willing to examine all the facts is competent to pronounce judgment in a field where the ground is so slippery. It is safe to trust a dictionary edited by such scholars, if it has recently been brought up to date, but many of the dictionaries now on the market and available at the corner drugstore have not been competently edited.

For most people the best authority available is Webster's New International Dictionary, Second Edition, dated 1934, or later. But no one should presume to quote it as an authority unless he has made himself familiar with the Guide to Pronunciation which forms its preface. Equally reliable, and more convenient, is Webster's Collegiate Dictionary. In this, too, the Guide to Pronunciation must be consulted.

Those who want additional authority and are willing to learn the International Phonetic Alphabet should consult, for American pronunciation, A Pronouncing Dictionary of American English, by J. S. Kenyon and T. A. Knott (1944). For Southern British speech the standard guide is An English Pronouncing Dictionary, Fourth Edition (1937), by Daniel Jones. You can get a good deal of entertainment as well as profit from the chapters on pronunciation in H. L. Mencken's The American Language.

Our Obsolete Spelling.—Our first impulse, when we attempt to

pronounce a word carefully, is to sound all the letters with which it is spelled, and especially if the word is not a familiar one. But even a little thought will show that such an attempt may lead to the wildest absurdities. Consider, for instance, the following groups of words. The spelling of those in each group is so similar that they ought to rhyme with each other. But they don't.

evil, devil some, home eight, height early, nearly form, worm other, bother though, tough, bough owned, frowned love, move, stove surmise, promise broad, road word, ford pouch, touch power, mower none, tone, gone toes, does, shoes

Or, suppose you learn how ea is pronounced in meat, heat, seat, leak, leap, seal, beam, etc., and then try to give these letters the same sound in dead, bread, break, great, heart, hearth, ear, hear, earn, pearl. Or, note that adding a letter to a word often does not add the sound of the letter to the word at all, but rather causes a change in some other part of the word. What happens, for instance, when you add a final e to each of these words: hat, mad, rot, her, cur, for, sit, slim, ton, cub, fir, bar? What happens when you change the e in certain to u? or when you change the t in toward to c? Do you pronounce a k in knee, knit, know, knew? or an l in could, would, should, half, laugh? or an h in heir, hour, honor, shepherd? or a p in corps, psalm, raspberry, pneumatic? or a w in wrist, write, two, sword, answer?

It is folly to depend upon spelling for correct pronunciation. English spelling is hopelessly obsolete and bewilderingly inconsistent. In general we spell words as they were pronounced three or four hundred years ago, and the spoken language meantime has undergone radical changes. It is still undergoing change, and you can't stop it. A language lives on the tongues of the people who speak it, and the tongue is a very slippery organ. Its habits are constantly changing. All the king's horses and all

237

the king's men, even when assisted by the dictionaries and school teachers and radio announcers, cannot hold it to a fixed standard. Spelling, however, does tend to remain fixed, and that is why spelling and pronunciation are no longer in agreement.

Most of these changes in the sounds of words are changes in the direction of ease and fluency. They are short cuts-due to laziness, if you like. But they become firmly established in cultivated usage, and constitute "correct" pronunciation. If you resist them and try to pronounce all words as they are spelled, your speech sounds stilted, artificial, and over-precise. If on the other hand you yield too much to ease of pronunciation, your speech sounds careless and slovenly. Good pronunciation is a happy mean between the slipshod and the pedantic. How are you to find this happy mean? For instance, in pronouncing the word government how are you to locate the proper mean between articulating every letter, which would be pedantic, and a short-cut like guv'munt, which would be slovenly? You can only find it "in the usage that now prevails among the educated and cultured people to whom the language is vernacular." This is the definition of standard pronunciation used by the Webster dictionaries. Examine it carefully. Note that the standard is how people actually speak, not how they think they ought to speak, or how their ancestors spoke. And the people who set the standard are the educated and the cultured, not "the man in the street." You have ample opportunity to hear such speech, in the classroom and on the radio. But in studying it you must learn to depend upon your ears, not on your knowledge of how words are spelled.

In the history of spoken English two types of sound change have been so common that they require special attention if we are to understand how many words are pronounced. The first of these is vowel gradation.

Gradation.—This is the development by which the vowels of unaccented syllables have gradually been weakened to a sound

quite different in quality from the one they formerly had, and which they still have if accented. In general, the unaccented vowel, whether spelled with a, e, i, o, u, or a combination of them, takes the sound of a in about, alone, senator, probable, soda, extra. The consequence is that this is probably the most common vowel sound in spoken English. This fact escapes attention because the sound may be spelled with any of the vowel letters, and because some dictionaries have no single symbol for it. It is called the neutral vowel. It is the loosest, slackest, most relaxed vowel we make, and it occurs only in unaccented syllables. The Webster dictionaries indicate it by italicizing the vowel which spells it, whatever that vowel may be.

Note how the vowel in the indicated syllables of the following words varies in quality, depending upon whether it is accented or unaccented:

	Accented	Unaccented
-pose-	impose	imposition
-man-	manly	human
-met-	meter	diameter
-cent-	accentuate	recent
-con-	concert	contain
-of-	offer	offend
-mol-	demolish	demolition
-tone-	monotone	monotonous
-vine-	divine	divination
-tain-	retain	fountain

Examples might be multiplied. This unaccented vowel is not merely a weaker form of the original; it is different in quality. If we used a single symbol for it (as in the International Phonetic Alphabet) we would readily realize that it is a single uniform sound.

A few vowels when they lose their accent are reduced not to the neutral vowel, but to  $\tilde{i}$  as in hit. This is true of e in the first syllable of define, react, besides, and the last syllable of roses, women, needless, etc.; and of a in message, senate, palace, character, Wednesday, etc. In your laudable attempt to pronounce carefully do not say măn-āge, păl-āce, and the like. The dictionary gives măn'-ij, păl'-is.

And often a vowel which occurs next to l, m, or n is so weakened as to disappear entirely, and one of these consonants alone carries the weight of the syllable. Examples are cotton, person, potent, little, rattle, pronounced cot'n, pers'n, pot'nt, lit'l, rat'l.

The same principle occurs in the pronunciation of unstressed monosyllables that occur in the natural flow of speech, such words as a, the, and, of, has, and not. Such words are rarely stressed. In most positions they should be pronounced with the neutral vowel, or with no vowel at all, as in you'nd I, hat'n coat.

Do not suppose that this obscuration of unaccented vowels makes your speech less "correct" or less distinct. On the contrary, these gradations of vowel stress and quality are observed universally by cultured native speakers of English, and they impart to pronunciation a variety, ease, and clearness which it would not otherwise have. Without them speech is heavy and mechanical, like the clopping of wooden shoes. The earnest schoolboy who puts everything he has on every syllable he utters is merely revealing his earnestness, not his mastery of English. And the much-admired foreigner who "speaks better English than we do," "makes us ashamed of our carelessness," etc., really does nothing of the kind. He merely impresses the uninformed by his faithfulness to English spelling.

Understand, however, that not all unaccented vowels are so obscured as to lose their original quality. Many retain it, though carrying very weak stress. There are many levels of accent in English, though the dictionaries indicate only primary and secondary accent. In such words as doorknob, schoolboy, housewife, both syllables are accented, but one more than the other. And ing a long word such as antidisestablishmentarianism there will be several grades of accent and several grades of obscuration. This all makes for melody and variety of speech.

In order to get a firm grasp on this principle of gradation, study the following paragraph from a speech by President Roosevelt, paying special attention to accent. After you have analyzed it, practice reading it aloud with as much variety of accent as you can master. The vowels that would normally be so weak as to lose their original quality are printed in italics.

The truths which were self-evident to Thomas Jefferson—which have been self-evident to the six generations of Americans who followed him—were to these men hateful. The rights to life, liberty and the pursuit of happiness which seemed to the founders of the Republic, and which seem to us, inalienable, were, to Hitler and his fellows, empty words which they proposed to cancel forever.

Assimilation.—Another deep-rooted tendency in English speech is for sounds to become similar to their neighbors. This too is, if you like, a lazy tendency, but many assimilations have become firmly established in good society, and only the spelling serves to indicate that a change has taken place. And in many cases we have become so accustomed to irrational spellings that we do not notice them. For instance, when a story writer wants to indicate that one of his characters is illiterate, he represents him as saying iz, haz, duz, and sez, for is, has, does, says. But such spellings accurately represent the most cultured pronunciation of these words. Only a foreigner unacquainted with English would pronounce them with s. The only difference between s and z is that the latter is voiced; that is, it is made with vocalcord vibration. Whenever s occurs next to a voiced sound, either vowel or consonant, the tendency is to voice it; that is, to pronounce it as z. All such s's that form plural endings, possessives, or the inflections of verbs are pronounced as z, as in dogz, beanz, millz, man'z, tub'z, day'z, prayz, fillz, roarz. But after a voiceless consonant the voiceless s is retained, as in cats, tops, sticks, etc.

A similar custom has been established with regard to the past tense ending ed. The e has long been silent, and after a voiceless consonant we pronounce the d as t, as in missed, washed, kicked, hopped, pronounced mist, washt, kickt, hopt.

These assimilations are clearly perceived and universally accepted. But what about the absorption of the p by the b in raspberry, and then the changing of s to z, making raz-berry? What about changing nd to ng in handkerchief? or the assimilation of d to n in grandfather, and the further assimilation of this n to the following m in gramma? You will probably accept gran'father, but will you accept a similar loss of d in gran' time, win'mill, soun' sense? If not, why not?

And now for the most troublesome assimilation of all. There is a tendency for s, z, t, and d, when followed by an unaccented  $\tilde{i}$ , or by y, to combine with them to form sh or zh. Such words as vision and mission were formerly pronounced as spelledvis-i-on, miss-i-on, in three syllables. The i was later weakened to y, and s in vision was voiced, making viz-yon, miss-yon, and still later zy and sy were assimilated to sh and zh, and we now have the well-established pronunciations mish-un and vizh-un. A similar story can be told of a host of other words-version, passion, nation, mention, special, conscience, soldier, righteous, and, since u is normally pronounced yoo, of pressure, measure, usual, luxury, pleasure, nature, creature, future, gradual, and so on.

Now is it not precisely the same tendency that leads us to say, "Howdzhu do," "Pleased to meetchu," "I gotcher book"? Are these pronunciations to be accepted too? Where are you going to draw the line? And why? It is in cases like these that we find it so difficult to discover the happy mean between the slipshod and the pedantic. As I have said, you must learn to listen to cultivated speakers, but without thinking of spellingtrying only to hear how they pronounce words. And a good dictionary will be helpful if you know how to read it. Most people who consult a dictionary do not bother to find out what the dictionary maker means by his symbols. Are you in that class? In the Webster dictionaries such words as nature and verdure have a tie uniting the t or d to the following u. What does that tie mean? You can find out by consulting the Guide to Pronunciation in the preface to the book (Sec. 249).

## 242 PRONUNCIATION

After making such an investigation, examine the following words and phrases, and come to a conclusion as to whether it is proper in each of them to make an assimiliation to sh or zh.

educate	graduace	beauteous
association	literature	Christian
racial	ratio	anxious
luxurious	cordial	fusion
individual	modulate	mature
grandeur	usury	Indian
could you	did you	not yet
shut your eyes	wouldn't you	old Yale
I'll miss you	last year	don't you do it
here's your hat	what's your name	how'd you do

Levels of Formality.—The next thing to notice is that different levels of formality in pronunciation are observed by different speakers, and by the same speakers on different occasions. If you hear six professors of English literature pronounce the word literature, you will probably not get the same pronunciation from any two of them. And the same man may not pronounce it in a public lecture as he does in a private colloquy. There are at least a dozen pronunciations of this word current among cultivated speakers. What then? Are eleven of them wrong? Which one is correct? The answer to this question must depend in part upon an answer to another question: Correct for what occasion?

Language has been called the dress of thought, and the metaphor is appropriate. The well-dressed man has a suitable costume for each occasion—a business suit for business, sweater and slacks for golf, bathing trunks for the beach, and a Tuxedo for formal dinners. Each is "correct" dress in its place. And so with pronunciation, which is the dress of thought. What is acceptable in familiar colloquial speech may not be acceptable for a formal public address, and vice versa. One who in the friendly intimacy of a camping party preserves a meticulous precision in his speech is as annoying as a public reader who blurs and mumbles speech

that should be crisp and beautiful. Public speaking calls for a good deal of formality in pronunciation, but even here the nature of the occasion makes a considerable difference. An informal talk to a group of friends may be more relaxed than a formal college oration. The proper level of formality must be left to individual judgment. You may prefer to be bound by inflexible rules, to have one uniform pronunciation for every word and phrase, but the fact is that you are responsible to some degree for setting your own standard for each occasion, and you must learn to use your liberty wisely.

Since public speaking calls for a somewhat formal pronunciation, and since most of us are prone to carelessness, it is well to make your classroom speaking fairly precise.

Varying Standards.—When you have determined the proper level of formality in pronunciation with respect to gradation and assimilation, you have still other variable factors to contend with. Many words, chiefly those we have borrowed from other languages, have not settled down to a standard pronunciation. Some have two or more pronunciations in current usage, and whichever one you use is sure to be declared wrong by some self-righteous critic. Such words are garage, chauffeur, strafe, Nazi, soviet, brassiere, alumnæ, rodeo, dachshund, premiere, prelude, scherzo, fiancée.

Another group of words are in process of changing their accent from the second to the first syllable. Typical of such words are address, ally, adult, detail, finance, defect, recess, research, resource, robust, romance, survey. Older dictionaries accent only the second syllable of these words, and conservatives who want to preserve the forms of fifty years ago will insist that only that accent is "correct." But the popular preference for accent on the first syllable is so evident that recent dictionaries accept it.

Then there is a large group of words whose vowel wavers in cultivated speech between the well rounded ô generally heard in law, jaw, talk, and the open ä of father-such words as

orange, sorry, quarrel, foreign, coffee, cough, cloth, lost, watch, song, prompt, swamp, dog, fog, wash, wasp, daunt, laundry. Another group in which the vowel is followed by r waver between  $\bar{o}$  as in hope, and  $\hat{o}$  as in law, as board, ford, court, course, mourn, pork, adore, bore, door, store, swore. Many speakers who do not sound their final r's make no distinction between sword and sawed, boarder and border, sore and saw, rawer and roar, pour and paw, oar and awe. It is difficult to know what to say about such words, for they cannot be said to have a standard pronunciation. You will probably be safe in giving them your habitual pronunciation, but, whatever it is, you may expect some one who uses a different one to try to correct you.

There are other groups of words that vary in current cultivated usage, but we need not discuss them here. Keep an alert ear for them, and in any doubtful case make sure that you have sound dictionary authority for your pronunciation.

Regional Variations.—A good deal of difficulty is caused by the fact that some pronunciations standard in one region of America are not accepted as standard in other regions. The three principal regional standards of pronunciation are those of (1) New England and New York City, (2) the Old South, and (3) the rest of the United States and most of Canada. These are known respectively as Eastern, Southern, and General American. The chief differences between them are in the treatment of r and the pronunciation of a few hundred common words that vary between  $\check{a}$  as in at and  $\ddot{a}$  as in arm.

Many speakers in the Eastern and Southern regions "drop their r's." To put it more accurately, they omit the r that follows a vowel and generally substitute for it the neutral vowel. That is, they make dear rhyme with idea. There are exceptions to this rule that we need not discuss here. Note that the r before a vowel, as in red, bring, true, is pronounced in all regions.

Many speakers in the Eastern region use  $\ddot{a}$  as in father for some words which in other regions are pronounced with the  $\check{a}$ 

of hat. Typical of this group are ask, pass, last, after, bath, dance. This does not mean that they never use the ă of hat; the fact is that it occurs more often in their speech than the "broad" ä of father. It is used universally in such words as cat, rack, tap, cab, bag, man, fan, drank, gather, happy, etc. And do not suppose that the "broad a" is not common in the General American and Southern regions. It is universal in such words as arm, far, heart, card, palm, calm, and is common in all regions in words spelled with o as in hot, not, job, chop, top, clod, rod, blot, clock, and rock. Neither of these sounds has any inherent superiority over the other. Speech is not made more cultured, more beautiful, or in any way better by preferring one to the other. Some speakers try to culivate an intermediate  $\dot{a}$  between the  $\check{a}$  of hat and the ä of father, and some dictionaries encourage this practice by marking the vowel in all these doubtful words (ask, pass, class, etc.) as a. But this sound is not easily identified by most ears, and apparently is not used naturally anywhere except in Northern England. The labor of cultivating it is hardly justified by the results. The prestige of New England culture has led many to suppose that the "broad a" of father is the only "correct" pronunciation for these words. But the best rule for every one is to use the approved pronunciation of his native region, unless perhaps he takes up residence in a different region where his native speech will sound conspicuous.

The Need for Care.—Lest some one should assume from the foregoing discussion that all rules of pronunciation are off, and every one may speak as he pleases, we hasten to say that such is not the case. These variants in pronunciation are the exception, not the rule. The vast majority of words have a fixed form, and it must be followed if you wish to be considered literate. We have only tried to point out the difficulties in discovering what the approved form is, and particularly that it cannot in many cases be learned from the spelling. It is this obsession with spelling that leads people to make themselves ridiculous when they are only trying to be careful—to struggle, for instance, to reinsert a *t*-sound in *often* (it has been silent for three hundred years) while they blissfully ignore the absence of *t* in *listen*, hasten, soften, and the like, or to pronounce nate-your for nature, instead of the normal natural na-chur. Of course we should be careful of our pronunciation, but we should be intelligently careful.

When you have made sure that you know what sounds your words should contain, you must take pains to articulate them so plainly that they cannot be misunderstood. Each vowel should be accurately formed, not a vague indeterminate mutter that might pass for anything. Consonants should be sharp and distinct, not blurred and mushy. Fine articulation requires deftness of tongue and mobility of lips. Much indistinctness comes from failure to get the mouth open. You cannot articulate clearly through clenched teeth or slack lips. Many of the common faults of articulation are covered by the following exercises.

### EXERCISES FOR VOWEL QUALITY

1. The vowels farthest apart in organic formation are  $\bar{e}$ ,  $\bar{oo}$ , and  $\ddot{a}$ , as in meet, boot, and ah. The first two require that the mouth be nearly closed, the third that it be wide open. For  $\bar{e}$  a slit-shaped opening is required, with the corners of the lips drawn back. For  $\bar{oo}$  the lips are rounded, and sometimes projected as in pouting. For  $\ddot{a}$  there should be no rounding of the lips, and the jaw should be open wide. With firm breath support and exaggerated movement of the lips, practice:

ee, oo, ah; ee, oo, ah; ee, oo, ah Then pronounce clearly and firmly: ease, ooze, ah's; seen, soon, psalm; keel, cool, calm

2. A diphthong is made by a glide of the organs of articulation from one vowel position to another. Speak the following diphthongs with exaggerated movements of the organs. Watch your lips in a mirror, or feel the motion of the jaw with your hand. For oi the glide should be from ô as in awe to ē as in eat; for ī, from

ä as in art to ē as in eat; for ou, from ä as in art to oo as in ooze. The sounds may be represented thus: aw—ee, ah-ee, ah-oo. Note that this exercise calls for an exaggerated, not a normal, pronunciation.

oi, i, ou; oi, i, ou; oi, i, ou

oil, isle, owl; boy, by, bow; coin, kine, count voice, vice, vows; point, pint, pound; oyster, iced, oust

3. Many speakers are careless about distinguishing  $\delta$  as in jaw from  $\ddot{a}$  as in art. Practice the following pairs of words, taking pains to round the lips for  $\delta$  and to unround them and open the jaw wider for  $\ddot{a}$ .

saw, psalm
stalk, stark
balk, bark
daw, dark
caught, cot
born, barn
wart, start

4. The vowel ĕ of bed is often abused. Careless speakers sometimes say yis, agin, instid for yes, again, instead, and some say kir, chir, for care, chair. Some diphthongize the vowel, making dead sound almost like day-yid. And some use the r-vowel ûr where they ought to preserve a clear ĕ before an r, as vury for very. The usual vowel in the following words is ĕ as in bed, though the spelling may not indicate it.

bed, dead, net, edge, shed, sell men, ten, any, many, sent, engine, again egg, leg, keg, beg, dreg there, where, bare, pair, rare, fair, spare, chair very, terrible, berry, bury, American

5. When stressed,  $\bar{o}$  as in *note* is a diphthong, gliding to a sound close to  $\bar{oo}$ . But it should begin with a clear round o, not with the neutral vowel, or uh. Avoid such vulgar pronunciations as uh-oo nuh-oo for oh no. Many cultivated speakers pronounce  $\hat{o}$  for  $\bar{o}$  before r, but it will do no harm to practice a clear o in all of the following words.

oat	loan	show	porch
old	yolk	foam	chore
oath	hoard	soar	roar
ode	host	quote	bold

### EXERCISES FOR CONSONANTS

1. The consonants t and d are formed by placing the tongue-tip against the gum-ridge. Many careless speakers allow the tip to touch the teeth, thus forming a sound nearer to th. When t occurs between two vowels there is a lazy tendency to voice it, thus forming d instead, as in wader for water. This should be avoided. Avoid also the careless dropping of final t in such words as next, insect, expect, and final d (except in informal speech) in sound, grand, wind. Remember that final ed is pronounced t after a voiceless sound. Practice the following:

Oh, what is the matter, and what is the clatter? He's glowering at her, and threatens a blow; Oh, why does he batter the girl he did flatter, And why does the latter recoil from him so?

For she is such a smart little craft— Such a neat little, sweet little craft— Such a bright little, tight little, slight little, light little, Trim little, slim little craft.

2. The spelling th stands for a single sound, voiced or voiceless, made by friction between tongue and teeth. Many foreigners and others substitute t or d for it. In Thomas, Esther, Thames, thyme, t of course is correct, but there is no excuse for dis, dem, and dose, for this, them, and those. Practice:

Either, ether, author, method, brother, father, feather mouths, baths, oaths, fifths, sixths, breadths, truths though, thy, there, then, thine, these, them

Theophilus Thistle, the successful thistle sifter, thrust three thousand thistles through the thick of his thumb. See that thou thrust not three thousand thistles through the thick of thy thumb.

3. The spelling ng stands for a single sound, resonated through the nose while the tongue blocks the passage into the mouth. "Dropping the final g," which is really substituting n for ng, is common among cultivated speakers in both England and America, but it probably should not be encouraged. Some speakers have trouble getting the base of the tongue away from the palate after an ng, and so add on an extra g or k, as in Long Giland, singgingk, for Long Island, singing. This is a serious dialect fault. Only a few words, as finger, anger, hungry, languid, English, properly have a g after the ng. Practice:

wing, fang, hung, wrong, sang, sting, strong, gong
The Cataract strong then plunges along,
Striking and raging as if a war waging,
Rising and leaping, sinking and creeping,
Showering and springing, flying and flinging,
Writhing and ringing.

4. Consonants s and z are two of the most difficult sounds in the language, and probably the most abused. They are formed by making a narrow groove between the tongue and the gums and teeth, and directing a jet of air through it which strikes against the upper edges of the lower teeth. You cannot make an acceptable s when your jaw is wide open, or when your lower front teeth are missing. If the tongue is held too close to the upper teeth, you lisp; that is, you make th. If the tongue is not accurately placed you may get a whistle, or some other perversion of this sound. If the channel is too wide you may make sh—a usual result of too much alcohol in the system. The little girls whose s's are so weak that they are inaudible should practice hissing until they can be heard fifty feet away. Remember that most s's next to a voiced sound are sounded as z's. Practice the following s's and z's:

saw, soon, sap, seed, zone, zip, zeal buzz, bus, lass, face, freeze, seas, snows lesson, fasten, frozen, hasten, dizzy, music, reason steps, tasks, nests, passes, praises, buzzes, prizes casks, desks, sexes, cisterns, sauces, assists, ecstasies

> Amidst the mists and coldest frosts, With barest wrists and stoutest boasts,

He beats his fists against the posts, And still insists he sees the ghosts.

Surely no spirit or sense of a soul that was soft to the spirit and soul of our senses

Sweetens the stress of surprising suspicion that sobs in the semblance and sound of a sigh.

5. Consonant *l* is properly made with the tongue-point touching the teeth-ridge, but it can be made much farther back along the roof of the mouth. It is quite proper that *l* following a back vowel, as in *pool*, should be "darker" than one before a front vowel, as in *lick*, but a front, or "light," *l* makes for much greater crispness and clearness in articulation. For the *l* between vowels avoid the careless habit of making the contact so loose that the result sounds like *mioo-yun*, for *million*, or *vaoo-wey* for *valley*. For deftness in articulation, practice in strict rhythm, and with as much speed as you can command:

Tra,' la, la, la'-tra,' la, la, la'-tra,' la, la, la' Practice also:

low, lea, lay, load, lair, loin, tell, pull, shall, well silver, delight, olive, valley, lily, million, William help, shelf, false, pulse, elm, realm, valve, halt boll, full, fool, school, rule, wool, tool, roll

- 6. As a general exercise in deftness of articulation practice the following songs from the Gilbert and Sullivan operas. Keep the rhythm even, and make it as rapid as clear articulation will permit.
  - a. Now is not this ridiculous—and is not this preposterous?

    A thorough-paced absurdity—explain it if you can.

    Instead of rushing eagerly to cherish us and foster us,

    They all prefer this melancholy literary man.

Instead of slyly peering at us, Casting looks endearing at us,

Blushing at us, flushing at us—flirting with a fan; They're actually sneering at us, fleering at us, jeering at us!

Pretty sort of treatment for a military man!

b. Now what is this, and what is that, and why does father leave his rest

At such a time of night as this, so very incompletely dressed? Dear father is, and always was, the most methodical of men! It's his invariable rule to go to bed at half-past ten.

What occurrence can it be that calls dear father from his rest At such a time of night as this, so very incompletely dressed?

c. In a contemplative fashion,

And a tranquil frame of mind,
Free from every kind of passion,
Some solution let us find.
Let us grasp the situation,
Solve the complicated plot—
Quiet, calm deliberation
Disentangles every knot.

- d. Pray observe the magnanimity
  We display to lace and dimity!
  Never was such opportunity
  To get married with impunity,
  But we give up the felicity
  Of unbounded domesticity,
  Though a doctor of divinity
  Resides in this vicinity.
- e. If I had been so lucky as to have a steady brother
  Who could talk to me as we are talking now to one another—
  Who could give me good advice when he discovered I was
  erring

(Which is just the very favor which on you I am conferring), My story would have made a rather interesting idyll, And I might have lived and died a very decent indiwiddle. This particularly rapid, unintelligible patter Isn't generally heard, and if it is it doesn't matter.

Troublesome Words.—Some words in common use are so frequently abused that they need special attention. The list that follows is made up of words that many students have trouble with. The common faults are using a wrong vowel sound, ac-

centing a wrong syllable, and telescoping the pronunciation so that some essential sound is lost. It will pay you to practice them carefully, after consulting a dictionary when you are not perfectly sure of a pronunciation. But of course many mispronunciations are due, not to ignorance of the approved form, but to sheer carelessness, as when you say fambly, fillum, prob'ly, reco'nize, quan'ity, awready, and the like.

chimney boundary interest **February** probably hundred children modern swallow minnow film athletic mountainous mayoralty overalls chauffeur negligee jardiniere fiancée prelude menu protégé quinine been pretty ultimatum data garage salmon catérpillar abdomen alias

family prohibition government library perspiration brethren introduce pillow fellow elm reality mischievous tremendous municipal cabaret chef portiere vaudeville debut première premier iodine cleanly again ignoramus apparatus gratis promenade drama route garrulous indict

combatant hospitable lamentable exquisite

despicable grimace precedence precedent

Summary.—A speaker is judged by his pronunciation. The problem of determining an acceptable pronunciation is seriously complicated by our obsolete spelling, which lags many centuries behind the spoken language. There have been many changes in both vowel and consonant sounds, and many pronunciations are now standard which seem to be in direct violation of the spelling. Some pronunciations are permissible at one level of formality, but not at others. And some are standard in one region, but not in others. Of many words it cannot be said that they have a single uniform pronunciation. Each person must determine upon an acceptable form of a word, and then pronounce that form clearly and accurately. The two main faults in pronunciation are, on the one hand, carelessness, and on the other, too much faithfulness to the spelling. Always one should be guided by a well-edited authoritative dictionary.

Test Questions.—Use these questions to test your own pronunciation, and that of the speakers you hear.

Was the speaker's pronunciation distinct, natural, and conventional?

1. Was articulation clean-cut and precise?

2. Were vowel sounds accurately formed, and distinct from

each other in quality?

- 3. Did words receive the conventional pronunciation—one that was appropriate to the level of formality of the speech and to the geographical region in which it was delivered?
- 4. Were the normal assimilations and gradations of sounds observed?
- 5. Was pronunciation natural and unconstrained?
- 6. Did the speaker achieve a proper mean between the slovenly and the over-precise?

# ELOCUTION

CHAPTER ELEVEN

That the melody has the greatest significance for the full comprehension of what is said, we are made aware every hour of the day; an invective may by a change in inflection alone be turned into a caress, an assertion into a question, an expression of congratulation into biting sarcasm, etc.

OTTO JESPERSEN

The Meaning of Elocution.—Elocution is an old word with a bad reputation. To ancient Roman writers on public speaking the work meant style, the judicious choice and arrangement of words. But during the nineteenth century it was taken over by teachers of delivery as a name for that fearful and wonderful art by which they attempted to teach a speaker where he should pause, where his voice should slide up and where down, what words he should emphasize, and what gesticulation and foot work should accompany this artificial manipulation of the voice. Their absurd rules of expression, their artificiality, their vulgar attitudinizing and exhibitionism made the word "elocutionist" a term of reproach. Any innocent child who fell into their clutches became, as John Masefield said, "a thing that strong men fly from screaming."

Nevertheless, it is a fact that speakers do need to learn where to put their pauses, what words to emphasize, how to emphasize them, and in general how to find the tune, or melody, or voice pattern that will most effectively convey their meaning. For such a study there is no more satisfactory term than "elocution." So let us try to forget our prejudice against the word.

What we are concerned with in studying elocution is voice pattern. It is what you hear when you listen to a speaker through a closed door that prevents you from distinguishing what he is saying, though you hear the modulations of his voice. It is not pronunciation, and it is not voice quality, for the pattern of modulation or melody may be the same though every word is mispronounced and though the voice is thin and nasal or deep and throaty. It is the tune of the voice and its gradations of emphasis and its varying tempo.

Is There a Normal Pattern of Expression?—It should be clear from the discussion in previous chapters that in good speech the syllables do not fall upon the ear with the monotonous regularity of strokes of a hammer. Rarely will two successive syllables have the same volume, duration, pitch and quality. With so many variable factors, the opportunities for variety are infinite. How can they be best utilized? Our immediate problem is this: having a given sentence to speak, how can we so utter it as to convey its full import to our hearers?

This implies that there may be a normal expression pattern for each sentence once you have determined just what meaning you wish to convey. Ever since scholars in the seventeenth century conceded that English was a respectable language and might be used in place of Latin, there have been attempts to define its pattern, and many curious and intricate schemes have been devised to direct the course of the voice. Not all of the wilder ones are the work of elocutionists, but note just as a sample this rule for pausing from Thomas Walker's Elements of Elocution, published in 1781:

If there are several subjects belonging in the same manner to one verb, or several verbs, belonging in the same manner to one subject, the subject and the verbs are still to be accounted equal in number; for every verb must have its subject, and every subject its verb; and every one of the subjects, or verbs, should have its point of distinction and a short pause.

Doubtless Walker knew what he meant by this rule, but you and I will not find it very helpful. And so with most other rules and schematic devices designed to indicate "correct" elocution.

It is very difficult to formulate any rule for vocal expression that does not have countless exceptions. And it is equally difficult to devise symbols that will indicate clearly and unequivocally just how a writer wants a phrase spoken.

What then? Shall we say that there is no standard of vocal expression, that each person may speak a given sentence to suit his own whim? That would please many rebels against discipline, and would be in no way objectionable if one spoke only for his own pleasure. But we speak to convey meaning and feeling to others, and there are established in our folkways certain norms of expression which must be observed if we wish to be understood. If you wish to do business with the public, you must adapt yourself to their habits and expectations.

Meaning Depends upon Elocution.—A given word-pattern may, of course, be used for a variety of meanings; but each of those meanings generally has its own proper sound-pattern, and you cannot substitute one sound-pattern for another without changing the meaning. For instance, the two simple words "Oh, yes" may have a variety of meanings. See if you cannot speak them so as to express each of the following meanings:

Of course.

I am delighted.

Now I understand.

Well, probably; but with reservations.

All right, if there is no way to get out of it.

Is there something you want?

Is it really so?

Don't you dare try it.

Oh, no.

If you can express clearly each of these meanings, try to express one of them by using the voice-pattern that belongs to another. You will not succeed. The meaning goes with the voice-pattern—depends upon the voice-pattern.

Try the same experiment with this phrase from the Gettysburg Address:

Now (at the present moment) we are engaged in a great civil war.

Now we (not others) are engaged in a great civil war.

Now we are *engaged* in a great civil war. (Formerly we only talked about one.)

Now we are engaged in a *great* civil war. (Other civil wars have been small affairs.)

Now we are engaged in a great *civil* war. (Earlier wars were international.)

If, then, you have a given phrase to speak, and if you mean to convey by it a definite meaning, intention, and feeling, you will generally find that there is only one right voice-pattern for it. When you are misunderstood, the cause may lie not in the words you use, but in the way you speak them. A great deal of the meaning we get from the speech of others we get not by understanding their words but by understanding their voice patterns. It is by this means very largely that small children understand their elders, and dogs their masters. And so it is that an educated foreigner may read and write English with ease, and know how to pronounce English words, yet fail to make himself easily understood when he speaks.

As a demonstration that words alone do not make meaning, try to read the following sentences. You cannot understand them yourself, and you cannot make others understand them until you get hold of the right voice-pattern.

- a. Money never made any man rich but his mind.
- b. Mean men admire wealth great men glory.
- c. For justice all place a temple and all seasons summer.
- d. Books are the best of things well used abused among the worst.
- e. To do is a greater evil than to suffer injustice and not to be punished than to be punished.
- f. Irks care the crop-full bird?

- g. Frets doubt the maw-crammed beast?
- h. Rather I prize the doubt low kinds exist without finished and finite clods untroubled by a spark.
- i. One who is not we see but one whom we see not is.
- j. That that is is that that is not is not.
- k. That that that that man saw is this is obvious.

Since, then, each thought has its appropriate pattern of elocution, since meaning depends partly upon this pattern, since rules of elocution are so unreliable, and since no scheme of markings can accurately and unambiguously indicate the proper expression, how are we to know what pattern is appropriate for our thoughts?

Thinking during Delivery.—If your voice is to express what you mean, you must keep your mind on what you are saying while you are saying it. This will bring you about as near to "perfect" elocution as you are likely to get.

You will probably say that this sounds very simple, that every one thinks of what he is saying; otherwise he couldn't speak. But the fact is that few people do think of the words they are uttering—at least not in the way they should think of them.

Let us try to analyze this mental activity called thinking as it is carried on while we are speaking. Examine this sentence:

We tell ourselves that we have emerged from this war the most powerful nation in the world—the most powerful nation, perhaps, in all history.

Just how do we think of its meaning? Certainly not by thinking of each word separately—first we, then tell, then ourselves, etc. That is not the way we think, and it is not the way we should speak—by uttering each word separately, regardless of its relation to other words. The unit of thought is not the separate word, but a group of words containing a center of meaning that the mind can focus upon. In the sentences we are considering,

the successive word-groups that make up the thought of the whole are probably these:

We tell ourselves that we have emerged from this war the most powerful nation in the world the most powerful nation, perhaps, in all history.

In the speaking of the sentence these units must somehow be made clear to the audience or they will not get the meaning. Generally, but not necessarily, you will indicate them by pauses. Your hearers will be greatly confused if you say:

We tell ourselves that we have emerged from this war the most powerful nation in the world

or if you run all the groups together and throw upon the hearers the burden of sorting them out. For clear communication of meaning you must put together the words that belong together, and keep apart those that belong apart. You might justify a finer grouping than I have indicated, thus: "We tell ourselves—that we have emerged—from this war—the most powerful nation—in the world," but the effect would be too ponderous and deliberate.

Faults in Grouping Words.—The chief faults as regards grouping are making the breaks in the wrong places, making them too frequently, and making no breaks at all. The latter fault is common in speaking from memory, when you are likely to pour out the words as fast as you recall them. The first two are common when memory fails, or when thought fails, and you stop to search for a word. Connected with this is the very serious fault of filling such a gap with a meaningless uh. The-uh practice is-uh all too-uh familiar. In extemporaneous speaking you don't always have words when you want them, and you must sometimes stop and search for them. But while you are search-

ing don't leave your motor running. A complete silence will be much less objectionable than a meaningless uh. You must train yourself to think and to speak in true units of thought, and to make sure before you start to speak a phrase that you know just what you wish to say. If you are not sure, pause. But make your pause at the beginning of a phrase, not in the middle of it. Quintilian wisely said that "a mode of speaking with suspense and doubt, as it were, gives time for deliberation; yet we must manage so that we may seem to deliberate and not to hesitate." Lowell was captivated by Emerson's skill in this matter when reading from manuscript. "How artfully," he said, "does the deliberate utterance, that seems waiting for the fit word, appear to make us partners in the labors of thought and make us feel as if the glance of humor were a sudden suggestion, as if the perfect phrase lying written there on the desk were as unexpected to him as to us."

These suggestions are priceless; try to remember them. Whenever you are not sure of the next thought, appear to deliberate, not to hesitate. This will appear to make the audience partners in your labors of thought. They will think with you and try to anticipate what you will say. They cannot think about *uh*.

If you are to speak clearly, it is necessary, as Quintilian said, that the phrases be distinct. He added, "The merit of making these proper distinctions may perhaps be little; but without it all other merit in speaking would be vain."

Group Relations.—Even more important perhaps than making the groups or thought-units distinct is having the right relation between them. For thought-units are not merely added together like cars on a train. They are built together—built into an intricate structure, as beams and bars and trusses are built into a steel bridge. One may support another, or modify it, or reinforce it, or parallel it. One may be much more important than another. A main idea may be kept in suspense until introductory or supporting ideas have prepared for it. The structure of a thought

may often be intricate and complex, and the only way to make sure of conveying it clearly to an audience is to hold it clearly in your own mind as you speak it. The varied relationships of words and phrases in a complex sentence will be expressed by the speaker's voice only when he fully realizes them at the moment of speaking. And only then will they be understood by the hearers.

Study the following sentences from Curtis's "Liberty under the Law" until you are sure you understand all the interrelationships of the parts. Then try to speak them so as to communicate their complete meaning to a listener. Focus your mind on the meaning of each phrase as you speak it, but think also of its relation to the other phrases.

- a. If we would see the actual force, the creative power of the Pilgrim principle, we are not to look at the company who came over in the cabin of the *Mayflower*; we are to look upon the forty millions who fill this continent from sea to sea.
- b. John Robinson, in the letter that he wrote the Pilgrims when they sailed, said these words, that well, sir, might be written in gold around the cornice of that future banqueting-hall to which you have alluded, "You know that the image of the Lord's dignity and authority which the magistry beareth is honorable in how mean person soever."
- c. The voice of New England, I believe, going to the capital, would be this, that neither is the Republican Senate to insist upon its exclusive partisan way, nor is the Democratic House to insist upon its exclusive partisan way, but Senate and House, representing the American people and the American people only, in the light of the Constitution and by the authority of the law, are to provide a way over which a President, be he Republican or be he Democrat, shall pass unchallenged to his chair.

Sometimes in speaking we relate our phrases and sentences to each other with such connective words as but, so, hence, if, thus, accordingly, but sometimes we omit them. We say, for instance,

such things as "Treat every man as he deserves, and who would escape whipping?" Here an *if* is understood but unspoken, and the connective *and* does not express the relationship between phrases. In such cases the connective must be supplied by some action of the voice. It often doesn't matter whether the connective word is spoken or not, but the relation between phrases *does* matter and it must be expressed. The only way to be sure of expressing it is to *feel* it while you are speaking.

Discrimination of Values.—Much of your effectiveness in delivery will depend upon the keenness of your discrimination of the values of the various words you utter—upon whether you focus attention sharply on important ideas so that the right words are emphasized. The Guide to Pronunciation in Webster's New International Dictionary says, "Words which present to the mind definite images or concepts receive more attention, and hence greater stress, than words that merely serve to connect other ideas or to supply the conventional links of sentence structure." In this sentence from a speech by President Truman—

A free people showed that it was able to defeat professional soldiers whose only moral arms were obedience and worship of force—

the words italicized should certainly receive more attention than the others. If these words stand out distinctly the intervening connective words will probably be understood even if they are not heard. And if that, it, was, to, of, etc. stand out distinctly, they take attention away from the important words.

But there are other reasons why some words should be made prominent. When two words or ideas are set opposite each other, as in contrast, comparison, and antithesis, both should be brought into sharp focus. Failure to do this is one of the notorious weaknesses in student speaking. All good speaking is full of these comparisons and contrasts, but too often they are not sharply perceived by the speaker and so do not stand out clearly for the

audience. Note the contrasts in this passage in which Ingersoll is pointing out the contradictory conclusions reached by various theologians:

By the same book they proved that nearly everybody is to be lost, and that all are to be saved; that slavery is a divine institution, and that all men should be free; that polygamy is right, and that no man should have more than one wife; that the powers that be are ordained by God, and that the people have a right to overturn and destroy the powers that be; that all the actions of men were predestined—preordained from eternity, and yet that man is free; that all the heathen will be lost; that all the heathen will be saved; . . . that heretics should be killed; that you must not resist evil; that you should murder unbelievers; that you must love your enemies; that you should take no thought for the morrow, but should be diligent in business.

Or note this passage in which Burke compares his plan for conciliating the American colonies with his opponent's:

Compare the two. This I offer to give you is plain and simple. The other, full of perplexed and intricate mazes. This is mild; that, harsh. This is found by experience effectual for its purpose; the other is a new project. This is universal; the other, calculated for certain colonies only. This is immediate in its conciliatory operation; the other, remote, contingent, full of hazard.

Study these passages until you are sure you have found the words that express the contrasted ideas, then practice speaking them until the contrasts stand out sharp and clear.

Echo.—In almost every sentence you utter there will be words and phrases that ought to be subordinated to the main meaning. They are, of course, the less important parts of your thought, or the conventional links of expression that will be understood even if they are not heard. Bear in mind that if you attempt to exphasize everything, you emphasize nothing; that a word is most emphatic when the words that surround it are least em-

phatic; and that in most sentences there are words that add nothing to the meaning. It is very difficult to formulate a rule that will tell you just which words these are that ought to be subordinated, and if you are thinking actively as you speak of the meaning of what you say, you will not need a rule. But there is one type of subordinate material that so often is made prominent that a word of caution is needed with regard to it. That is the word or phrase that merely echoes or refers to what has already been said, that has something of the value of a pronoun.

If we say, for instance, "Machines are less important than the men who make them," we do not stress the words "them" and "who." And if we say, "I don't mean what you think I mean," we do not stress "I mean"; it will be understood even if it is not heard. And in President Truman's sentence, "Our victory was more than a victory of arms," the second "victory" is an echo of the first one and so needs no stress. This is all very plain and obvious. But when an echo is some distance removed from its antecedent, a careless speaker may forget what he has just uttered and give the echoed idea an undeserved prominence which will waste his hearers' attention or confuse their understanding. They must not be led to attach importance to an idea which is not important.

Not all repeated ideas are echoes, for sometimes an idea is repeated for the sake of emphasis. And not always is an echo the same word as its antecedent; it may be a synonym, as when force echoes power, or trial echoes ordeal. At times a single word will be echoed by a whole phrase or sentence. And at times an idea will seem to deserve subordination because it is a mere echo, but at the same time will call for emphasis because it stands in contrast to another idea. Such difficulties can be resolved only by careful study.

Give careful study to the following passages, considering the claims of echo, contrast, and new idea, and then try to speak them so that the thought emerges sharp and clear.

- a. Democracy is on trial, and no one knows how it will stand the ordeal.

  WILLIAM JAMES
- b. And as educated America was the constructive power, so it is still the true conservative force of the Republic.

GEORGE WILLIAM CURTIS

c. There is a loftier ambition than merely to stand high in the world. It is to stoop down and lift mankind a little higher. There is a nobler character than that which is merely incorruptible. It is the character which acts as an antidote and preventive of corruption.

HENRY VAN DYKE

d. The imposition of restraints upon liberty is the first great act of civilization; and to increase restrictions is, in the general case, to make progress in legislation.

JOHN S. BLACKIE

e. The Puritan theology by which those ancestors of ours lived had little to do with eighteenth century political ideals. But the spirit in which that dread and dreary religious philosophy was at first accepted had everything to do with the eighteenth century, because it was a spirit of intense faith in the worth of the individual and of assertive independence of individual conscience.

WALTER PRICHARD EATON

- f. If there be an object to hurry any of you in hot haste to a step which you would never take deliberately, that object will be frustrated by taking time; but no good object can be frustrated by it.

  ABRAHAM LINCOLN
- g. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it without war. . . . Both parties deprecated war; but one of them would make war rather than let the nation survive, and the other would accept war rather than let it perish.

  ABRAHAM LINCOLNIA

But constantly you must bear in mind that effective delivery in all its phases depends upon alert thinking—upon keeping;

your thoughts vivid and alive as you utter them. "If you really understand what you say," said Ingersoll, "emphasis, tone, and gesture will take care of themselves. All these should come from the inside. They should be in perfect harmony with the feelings. Voice and gesture should be governed by the feelings." Ingersoll was a master of thoughtful conversational directness in speaking. Hamlin Garland heard him lecture in Boston, and fifty years later wrote a vivid description of his method. "He was a master of colloquial speech," said Garland. "He eyed us, and laughed at us and with us. He bantered us, challenged us, electrified us. . . . His voice had no melody such as Booth [the actor] possessed, but he had the singular power of making me oblivious of its quality. In the march of his ideas, in the pictures he drew, I forgot his bald head and his husky voice. As he spoke, all barriers between his mind and mine vanished. As I studied him I came to the conclusion that a large part of his power lay in the fact that he vitalized every word, every syllable. He thought each sentence out at the moment he gave it utterance. He was alive to the tip of his tongue. He did not permit his organs of speech to proceed mechanically. He remained in control. . . . He taught me the value of speaking as if thinking out loud."

Note the leading features in this unusual description of an effective delivery: direct communication, and vitality of thought during utterance. These are the essentials of good delivery.

Declamation.—One method of learning to speak well, a method sanctioned by centuries of tradition, is by memorizing and delivering the works of others. You may object to declaiming a speech that you didn't compose yourself on the ground that it gives no play to originality, but the practice has certain merits that should not be overlooked. Its chief merit perhaps is that it enables your teacher to get at certain aspects of delivery that he cannot reach otherwise. If the selection is well chosen it will have more thought than your own compositions, and the thought

will be better phrased, thus permitting greater skill in delivery. And intimate acquaintance with the sound and feel and rhythm of good speech style should do much to improve your own style of composition.

In working on the selections that follow you are not expected to deliver them as dramatic recitations, to impersonate the authors, to pretend to be President Truman addressing the Senate, or Curtis before a commencement audience. You are expected to be yourself, to speak these thoughts as if they were your own. These selections are offered for drill because they contain such sentiments as any student may believe, and wish to speak. They are adapted not for a particular audience and situation, but for a general audience such as you have in the classroom. You are not, then, to try to transform yourself into the person of the author; you are rather to make his thoughts your own and speak them as your own.

Unless you prepare your declamation by a proper method your speaking is likely to be artificial and mechanical—a mere pronunciation of words or a struggle with memory. You cannot, of course, speak with freedom and confidence unless the selection has been thoroughly committed to memory. If the selection is too long, prepare only a part of it. It is better to master one paragraph than to fumble the whole. If you prepare thoroughly, and as directed, you may find that you speak the selection with more spirit and sincerity than you achieve in your original speeches. Proceed according to the following plan:

- 1. Read the selection through carefully and thoughtfully. Close your book and try to repeat as if to a listener the gist of what you have read.
- 2. Investigate at once the meaning of every strange word, reference and allusion. Learn the correct pronunciation of every unfamiliar word. Don't take any chances on this; be sure you are right.
- 3. Read the selection again, concentrating on its meaning. Close your book and repeat as much of the thought as you can remember.

- 4. Begin your analysis of the sentences, noting which words belong together in thought-groups, and how the groups are related to each other. Supply connecting links wherever they are missing.
- 5. Determine upon the ideas in each sentence that merit the most prominence, the words that carry the chief freight of meaning. Practice speaking the sentences so that the meaning stands out clearly.
- 6. Decide which words and phrases and parts of phrases deserve less prominence. These will generally be connectives, or words that express ideas that are echoed or implied. Practice speaking so as to keep them properly subordinated.
- 7. Make special note of comparisons, contrasts, and antitheses that ought to stand out clearly.
- 8. Now begin to enrich the thought by letting your imagination play upon it. Amplify and illustrate every statement until it means much more to you than the bare words indicate. This is to say, *think about it*.
- 9. Note the author's attitude toward each statement he makes. That is, how does he intend it to be taken? Is it meant to be matter-of-fact, explanatory, ironic, concessive, facetious, apologetic, deprecatory, impressive, dramatic, exclamatory, etc.?
- 10. Consider the mood or feeling of each part, and of the whole.
- 11. By repeated readings of the whole selection, fix the chain of thought in mind. Memorize the thought first and repeat it many times, using as many of the author's words as you remember. Twenty minutes a day at this on three successive days will yield better results than an hour's concentration on one day. Gradually clothe the thought in the exact words of the author. At all costs avoid memorizing words before thought, or instead of thought.
- 12. With an alert mind practice speaking the selection aloud as if to an interested friend. Make your speaking direct and conversational.
- 13. Build up your delivery to suit the class audience. En-

courage free bodily responsiveness to thought and feeling, and maintain a constant sense of communication—a desire to have your ideas received and accepted.

14. If thought and feeling go stale, set your imagination to work again as directed in (8) above. This is much better than forcing delivery by artificial means.

This scheme of study if followed faithfully will enable you to achieve complete possession of the selection so that you can speak it as if it were your own. Its vocabulary, phraseology, and illustrations will find a permanent place in your storehouse of expression, and in years to come you will be surprised to find how often they may be drawn forth to enrich your thought and style. We are not as original as we like to think. None of us makes up words; we acquire them from others. And few of us compose original phrases; rather we acquire them from what we hear and read. You should welcome this opportunity permanently to enrich your vocabulary of expression by thorough mastery of a piece of good oratorical prose.

Tests for Elocution.—Use these questions to test your own elocution, and that of speakers you hear.

Did the pattern of vocal expression conform in the normal way to the speaker's thought and feeling?

- 1. Did he group together words that belong together?
- 2. Were relations between groups clearly indicated by the voice?
- 3. Did he give due prominence to words carrying important ideas?
- 4. Did he properly subordinate unimportant matter?
- 5. Were contrasts and comparisons sharply marked?
- 6. Was his attitude or intention toward what he was saying always clear?
- 7. In general, did he avoid monotony by keeping his thought alive while speaking it?

### **DECLAMATIONS**

#### THE MEANING OF VICTORY

PRESIDENT HARRY S. TRUMAN

[From a speech delivered August 9, 1945, upon his return from a conference in Berlin with the representatives of England and Russia.]

OUR victory in this war was more than a victory of arms.

It was a victory of one way of life over another. It was the victory of an ideal founded on the rights of the common man, on the dignity of the human being, and on the conception of the state as the servant—not the master—of its people.

A free people showed that it was able to defeat professional soldiers whose only moral arms were obedience and worship of force.

We tell ourselves that we have emerged from this war the most powerful nation in this world—the most powerful nation, perhaps, in all history. That is true, but not in the sense some of us believe it to be true.

The war has shown us that we have tremendous resources to make all the materials of war. It has shown us that we have skillful workers and managers, and able generals, and a brave people capable of bearing arms.

All these things we knew before. The new thing—the thing we had not known—the thing we have learned now and should never forget, is this: that a society of self-governing men is more powerful, more enduring, more creative than any other kind of society, however disciplined, however centralized.

We know now that the basic proposition of the worth and dignity of man is not a sentimental aspiration or a vain hope or a piece of rhetoric. It is the strongest, the most creative force now present in this world.

Now let us use that force and all our resources and all our skills in the great cause of a just and lasting peace.

## THE MISSION OF HIGHER EDUCATION<sup>1</sup>

WILLIAM JAMES

WHAT college should at least try to give us is a general sense of what, under various disguises, *superiority* has always signified and may still signify. The feeling for a good human job anywhere, the admiration of the really admirable, the disesteem of what is cheap and trashy and impermanent—this is what we call the critical sense, the sense for ideal values. It is the better part of what men know as wisdom. Some of us are wise in this way naturally and by genius; some of us never become so. But to have spent one's youth at college, in contact with the choice and rare and precious, and yet still to be a blind prig or vulgarian, unable to scent out human excellence or to divine it among its accidents, to know it only when ticketed and labeled and forced on us by others, this indeed should be accounted the very calamity and shipwreck of a higher education.

The sense for human superiority ought, then, to be considered our line, as boring subways is the engineer's line and the surgeon's is appendicitis. Our colleges ought to have lit up in us a lasting relish for the better kind of man, a loss of appetite for mediocrities, and a disgust for cheapjacks. We ought to smell, as it were, the difference of quality in men and their proposals when we enter the world of affairs about us. Expertness in this might well atone for some of our awkwardness at accounts, for some of our ignorance of dynamos. The best claim we can make for higher education, the best single phrase in which we can tell what it ought to do for us, is: it should enable us to know a good man when we see him.

That the phrase is anything but an empty epigram follows from the fact that if you ask in what line it is most important that a democracy like ours should have its sons and daughters skillful, you see that it is this line more than any other. "The

<sup>1</sup>From "The Social Value of the College-Bred," in *Memories and Studies*. Reprinted by permission of the publishers, Longmans, Green & Co., Inc.

people in their wisdom"—this is the kind of wisdom most needed by the people. Democracy is on trial, and no one knows how it will stand the ordeal. What its critics affirm is that its preferences are inveterately for the inferior. So it was in the beginning, they say, and so it will be world without end. Vulgarity enthroned and institutionalized, elbowing everything superior from the highway, this, they tell us, is our irremediable destiny. The privileged aristocracies of the foretime, with all their iniquities, did at least preserve some taste for higher human quality and honor certain forms of refinement by their enduring traditions. But when democracy is sovereign, its doubters say, nobility will form a sort of invisible church, and sincerity and refinement, stripped of honor, precedence, and favor will have to vegetate on sufferance in private corners.

Now who can be absolutely certain that this may not be the career of democracy? Nothing future is quite secure; states enough have inwardly rotted, and democracy as a whole may undergo self-poisoning. But, on the other hand, democracy is a kind of religion, and we are bound not to admit its failure. Faiths and Utopias are the noblest exercise of human reason, and no one with a spark of reason in him will sit down fatalistically before the croaker's picture. The best of us are filled with a contrary vision of a democracy stumbling through every error till its institutions glow with justice and its customs shine with beauty. Our better men shall show the way and we shall follow them; so we are brought round again to the mission of the higher education in helping us to know the better kind of man whenever we see him.

## THE MODERN RIDDLE<sup>2</sup>

YOU all know the old Greek story that relates how a strange monster, having the body of a lion, the wings of a great bird, and the head of a woman, sat beside the road that ran to the

<sup>&</sup>lt;sup>2</sup>Adapted from Carlyle's *Past and Present*, and W. P. Stafford's address "The College a Training School for Public Service."

city of Thebes, and every one who passed that way was accosted with her riddle. If he gave the wrong answer, he must die. If he gave the right answer, she herself would perish and the people would be free.

The condition that confronts us now is such a Sphinx. The question it propounds is one that we must answer if free government is to survive. That question is, how are the masses of men and women who labor with their hands to be secured out of the product of their toil what they will feel to be, and what will be in fact, a fair return? Until we answer that question we shall have no peace, and if we fail to answer it, we shall have revolution.

The Sphinx of Greek legend was of womanly loveliness, with the face and bosom of a goddess, but with the claws and body of a lion. Our modern industrial monster displays the same incongruity. It has a celestial beauty, which is ease and luxury and plenty; but it has also a dark ferocity which is cruelty and squalor and want. America is full of wealth, of supply for human want of every kind. With unabated bounty the land blooms and grows, waving with yellow harvests, thick-studded with workshops and industrial implements. We have sixty million workers, strong, ingenious, willing. But the fruit of their labor is inaccessible to them. Some baleful fiat has gone forth saying, "Touch it not, ye workers, none of you can touch it; no man of you shall be the better for it. This is enchanted fruit." On the poor workers this fiat falls first, but on the professional workers it falls too; nor can the richest and greatest finally escape.

How shall we solve this paradox of want in a land of plenty? Have we intelligence enough in our hundred and forty million heads to find the answer? And once it is found, is there valor enough in our hearts to dare to do its bidding?

In the old story a man appeared one day who solved the riddle. Thebes offered him her throne if he could answer the question, and he answered it. The riddle the old Sphinx proposed was this: "What creature is it that goes on four feet in the morning, on two at noon, and on three in the evening?" The answer was Man. In the morning he creeps. At noon he walks upright on two strong feet. In the evening he limps along with cane or staff. "Man! Man!" cried Œdipus; and the Sphinx was slain.

So now, whatever the formula may prove to be, the answer is still man—the dignity, the honesty, the intelligence of man. Our safety can only be found in a policy that treats all men as brothers, all equally entitled to the fruits of their labor, all equally entitled to raise themselves as high as possible, each in his own place, without doing wrong to any of the rest.

#### EDUCATED LEADERSHIP<sup>3</sup>

#### GEORGE WILLIAM CURTIS

IN a Republic, as the majority must control action, the majority tends constantly to usurp control of opinion. Its decree is accepted as the standard of right and wrong. To differ is grotesque and eccentric. To protest is preposterous. To defy is incendiary and revolutionary. But just here interposes educated intelligence, and asserts the worth of self-reliance and the power of the individual. Gathering the wisdom of the ages as into a sheaf of sunbeams, it shows that progress springs from the minority, and that if it will but stand fast, time will give it victory.

It is the educated voice of the country that teaches patience in politics and strengthens the conscience of the individual citizen by showing that servility to a majority is as degrading as servility to a dictator. Emerson said that of all his friends he honored none more than a quiet old Quaker lady who, if she said yea and the whole world said nay, still said yea. One of the pleasantest stories of Garfield is that of his speech to his constituents

<sup>&</sup>lt;sup>3</sup>Adapted from "The Leadership of Educated Men." Reprinted by permission of Harper and Bros., publishers.

in which he quaintly vindicated his own independence. "I would do anything to win your regard," he said, "but there is one man whose good opinion I must have above all, and without whose approval I can do nothing. That is the man with whom I get up every morning and go to bed every night, whose thoughts are my thoughts, whose prayers are my prayers; I cannot buy your confidence at the cost of his respect." Never was the scholarly Garfield so truly a man, so patriotically an American, and his constituents were prouder than ever of their representative who complimented them by asserting his own manhood.

It is the same voice which exposes the sophists who mislead the mob and pitilessly scourges the demagogues who flatter it. "All men know more than any man," haughtily shout the larger and lesser Talleyrands. That is a French epigram, replies the scholar, but not a general truth. A crowd is not wiser than the wisest man in it. For the purposes of the voyage the crew does not know more than the master of the ship. The Boston town-meeting was not more sagacious than Sam Adams. "Vox populi vox Dei," screams the foaming rhetoric of the stump; the voice of the people is the voice of God. The voice of the people in London, says history, declared against street lamps and denounced inoculation as wanton wickedness. The voice of the people in Paris demanded the head of Charlotte Corday. The voice of the people in Jerusalem cried, "Away with Him! crucify Him!"

Today the educated class is denounced as impracticable and visionary. They are always called visionaries who hold that morality is stronger than a majority. So Richard Henry Lee condemned the Constitution as the work of visionaries. But the Constitution of the United States is the work of American scholars. It was not a mob, an ignorant multitude swayed by a mysterious impulse; it was a body of educated men, wise and heroic because they were educated, who lifted this country to independence and laid deep and strong the foundations of the Republic. And as educated America was the constructive power

so it is still the true conservative force of the Republic. Take from Washington at this moment the educated power, which is condemned as theoretical and visionary, and you would take from the army its general, from the ship its compass, from the national action its moral mainspring. It is not the demagogue and the shouting rabble; it is the people heeding the word of the thinker and the lesson of experience, which secures the welfare of the American republic and enlarges human liberty.

And as the courage and energy of educated men fired the morning gun and led the contest of the Revolution, founded and framed the Union, and purifying it as with fire, have maintained the national life to this hour, so today let us join with them to lift America above the slough of mercenary politics and the cunning snares of trade, steadily forward toward the shining heights which the hopes of its nativity foretold.

#### EDUCATION IN A DEMOCRACY<sup>4</sup>

#### WENDELL PHILLIPS

WE have founded a republic on the unlimited suffrage of the millions. We have actually worked out the problem that man, as God created him, may be trusted with self-government. We have shown the world that a church without a bishop, and a state without a king, is an actual, real, everyday possibility. Look back over the history of the race: where will you find a chapter that precedes us in that achievement? Greece had her republics, but they were the republics of a few freemen and many slaves; and the battle of Marathon was fought by slaves, unchained from their masters' houses. Italy had her republics: they were the republics of wealth and skill and family, limited and aristocratic. The Swiss republics were groups of cousins. Holland had her republic—a republic of guilds and landowners, trusting the helm of state to property and education. And all of

<sup>&</sup>lt;sup>4</sup>Adapted from "The Scholar in a Republic."

these, which at their best held but a million or two within their narrow limits, have gone down in the ocean of time.

A hundred and fifty years ago our fathers announced this sublime, and as it seemed then, foolhardy declaration, that God intended all men to be free and equal—all men, without restriction, without qualification, without limit. The history of the world has no such chapter in its breadth, its depth, its significance, or its bearing on future history. What Wycliffe did for religion, Jefferson and Sam Adams did for the State—they trusted it to the people. He gave the masses the Bible, the right to think. Jefferson and Sam Adams gave them the ballot, the right to rule. Their serene faith completed the gift which the Anglo-Saxon race makes to humanity.

But we have not only established a new measure of the possibilities of the race: we have laid on strength, wisdom, and skill a new responsibility. Grant that each man's relations to God and his neighbor are exclusively his own concern, and that he is entitled to all the aid that will make him the best judge of these relations; that the people are the source of all power, and their measureless capacity the lever of all progress; their sense of right the court of final appeal in civil affairs; the institutions they create the only ones any power has a right to impose; that the attempt of one class to prescribe the law, the religion, the morals, or the trade of another is both unjust and harmful-and the Wycliffe and Jefferson of history mean this if they mean anything-then, when, in 1867, Parliament doubled the English franchise, Robert Lowe was right in affirming, amid the cheers of the house, "Now the first interest and duty of every Englishman is to educate the masses-our masters." Then whoever sees farther than his neighbor is that neighbor's servant to lift him to such higher level. Then power, ability, influence, character, virtue, are only trusts with which to serve our time.

Since a republic trusts the state wholly to the intelligence and moral sense of the people, law has no atom of strength unless, and only as far as, public opinion endorses it. Life, goods, and good name rest on the moral sense, self-respect, and law-abiding mood of the men that walk the streets, and hardly a whit on the provisions of the statute-books. Easy men dream that we live under a government of law. Absurd mistake! we live under a government of men and newspapers. In such a government it is imperative that we educate the masses.

But what is education? Of course it is not book-learning. It is not the chips of arithmetic and grammar—nouns, verbs, and the multiplication table. Neither is it that last year's almanac of dates, or series of lies agreed upon, which we so often mistake for history.

Gibbon says we have two educations, one from teachers, and the other we give ourselves. This last is the real and only education of the masses—one gotten from life, from affairs, from earning one's bread; necessity, the mother of invention; responsibility, that teaches prudence, and inspires respect for right. Free speech is God's normal school for educating men, throwing upon them the grave responsibility of deciding great questions, and so lifting them to a higher level of intellectual and moral life. Burning questions, keen debate, great interests trying to vindicate their right to be, sad wrongs brought to the bar of public judgment—these are the people's schools.

Anacharsis went into the archon's court of Athens, heard a case argued by the men of that city, and saw the vote by five hundred men. Walking in the streets some one asked him, "What do you think of Athenian liberty?" "I think," said he, "wise men argue cases, and fools decide them." But that Athens where fools decided the gravest questions of policy and of right and wrong, that very Athens probably secured for its era the greatest amount of human happiness and nobleness, invented art and sounded for us the depths of philosophy.

Trust the people—the wise and the ignorant, the good and the bad—with the gravest questions, and in the end you educate the race. At the same time you secure, not perfect institutions, not necessarily good ones, but the best institutions possible while human nature is the basis and the only material to build with. Men are educated and the state uplifted by allowing all—every one—to broach all their mistakes and advocate all their errors. The community that will not protect its most ignorant and unpopular member in the free utterance of his opinions, no matter how false or hateful, is only a gang of slaves!

Our fathers touched their highest level when, with stouthearted and serene faith, they trusted God that it was safe to leave men with all the rights He gave them. Let us be worthy of their blood, and save this sheet-anchor of the race—democratic government—God's church, God's school, God's method of gently binding men into commonwealths in order that they may at last melt into brothers.

# INTEREST

CHAPTER TWELVE

But eloquence must be attractive, or it is none. The virtue of books is to be readable, and of orators to be interesting. . . . The right eloquence needs no bell to call the people together, and no constable to keep them. It draws the children from their play, the old from their armchairs, the invalid from his warm chamber: it holds the hearer fast; steals away his feet, that he shall not depart; his memory that he shall not remember the most pressing affairs; his belief, that he shall not admit any opposing considerations.

EMERSON, Eloquence

ATTENTION Must Be Won.—We have considered the means by which a speaker may attain mastery of his material, and the means by which he may attain mastery of his personal resources. We turn now to the means by which he may use these attainments and other methods to accomplish the ultimate end of good speaking—mastery of his audience. That which eloquence ought to reach, said Emerson, is "a taking sovereign possession of the audience," and the chief avenue through which this end is reached is *interest*.

We have noted earlier the remarkable docility of modern audiences. Too many of them will sit in patient resignation through dull recitals of facts and figures and theories without once venturing to assert their right to be interested. If boredom becomes unendurable and signs of inattention and restlessness appear, the chairman may rap for order and request that they give the speaker the courtesy of their attention. And not one bold spirit will dare reply, "Why didn't the speaker give us the courtesy of some attention in preparing his speech?"

There is never any excuse for dullness, no matter what the subject or the occasion. Any subject can be made interesting if

the proper methods are used. The obligation of every speaker to interest his audience ought not to need mention, but apparently it does. No matter how conscientious your preparation, it is not complete till you have solved this problem, for if your audience does not listen you are wasting your time and theirs. When all your materials are assembled and organized you must ask yourself concerning each thing you wish to say, "How can I so present this that it will burn its way into the consciousness of my hearers? How can I make my thought so vivid and arresting that it will be received without effort and have the effect I want it to have?"

Except in very unusual circumstances you cannot compel attention by threat of punishment. You must win it. You must make your thought attractive so that it will willingly be received and retained. And of course it is to your ideas and purposes that you want to win attention, not to yourself. An accomplished actor can hold attention merely by walking across the stage—or by turning handsprings. But such a performance satisfies no legitimate speech purpose. You want your audience to understand, to believe, to accept, to feel, or to act.

Non-Rhetorical Factors of Interest.—This chapter will discuss some ways of arousing and maintaining interest that may properly be called rhetorical. But there are other factors of interest, some of which have already been mentioned, that must not be overlooked.

There are some subjects so inherently interesting or so timely that no problem of creating interest exists. As this is being written one such subject is the atom bomb. Anything related to it draws immediate and avid attention. If you are so fortunate as to have such a subject, you need only take care that the existing interest is not killed. We all know students who have registered for a course because of a strong interest in the subject, and dropped it in mid-term because the teacher made it unbearably dull. You will naturally wish to choose subjects that

your audience is already interested in, though you may profit more by trying your skill on one you believe to be dull. There are many times when the subject that must be discussed is one that nobody wants to hear about. Then, there is a real test of your skill. But so far as you can, choose subjects that have readymade interest.

Sometimes, too, the occasion favors you. The audience may have come to hear you, or to hear a particular subject discussed. If they have assembled in response to an announcement that a co-operative society is to be formed, you may assume that they have an interest in co-operatives. Those who attend a political rally are already interested in politics.

Another factor that stimulates interest in the audience is the interest which the speaker himself takes in what he is saying. Interest begets interest; enthusiasm is contagious. If you are vital and earnest about what you say your audience will catch some of your fire even though your subject is dull and your method unskillful. Refer again to what was said on this subject in Chapter Eight.

Finally, you may arouse and sustain interest by skillful delivery. Variety in voice and manner, controlled posture and movement, careful shadings of inflection, gradations of tempo, intelligent use of pause—these and other devices of delivery will help to keep attention alive, though there is ever-present danger of their attracting attention merely to themselves.

The efficacy of style in sustaining attention will be discussed in a later chapter.

#### METHODS OF COMPOSITION

Rhetorical Factors of Interest.—Let us turn now to some means of arousing interest that are more definitely rhetorical, using "rhetorical" in a somewhat restricted sense. Our problem is this: having a given thing to say, how can we so express it as to arouse and hold the listener's interest?

We shall divide these means of creating interest under two headings: first, methods of composition; and second, appeals to general interests. This is an arbitrary distinction for the two means frequently overlap, but that fact need not disturb us.

Methods of Composition: Variety.-It is a well-established principle of psychology that the human mind cannot long attend to anything that does not change. Variety must be the watchword of any speaker who wishes to hold attention. Variety in voice, in gesture, and in arranging the larger units of composition we have already discussed. But the principle applies also to what in a speech corresponds to paragraph structure in writing. If thought is to be kept alive there should be constant alternation of facts, appeals, examples, instances, quotations, arguments, descriptions, stories, and the like. A significant statement of the number of accidental deaths in America will arouse interest, but a long recital of the statistics of accidents will kill it. Good stories are interesting, but an unbroken succession even of good stories becomes boring. You will find examples of skillful variety in the speeches at the end of the preceding chapter and in the debate at the end of this chapter. Keep this principle constantly in mind, both as you speak and as you prepare your speech.

Concreteness.—One of the favorite precepts of writers on composition is, Be concrete, but you can read through dozens of pages of printed speeches without finding any evidence that the precept has been observed.

There can be little doubt that concrete statements are more arresting and easier to follow than abstract ones. The human mind is still so primitive that it finds it easier to deal with things than with ideas, qualities, or attributes; with the familiar rather than the strange; with the percepts of the senses rather than the concepts of the mind. Why so few of us seem able to talk in these terms when we get on our feet is a good deal of a mystery, for all the topics of current discussion are readily reducible to concrete terms. Foreign trade, for instance, involves profit in dollars and cents, ships, lard, bananas, wheat, Scotch woolens, and Argentine beef; but we find a current discussion of it clouded by such terms as investment horizons, monetary commitments, periods of exchange stringency, investment outlets, exchange rate stability, and the like.

What we should try to do is, as Emerson said, to "put the argument into a concrete shape, into an image—some hard phrase, round and solid as a ball, which [the audience] can see and handle and carry home with them." Note how Booker T. Washington expressed the need for economic rather than cultural opportunities: "The opportunity to earn a dollar in a factory just now is worth infinitely more than the opportunity to spend a dollar in an opera house." And note Wendell Phillips' vivid concrete picture of tyranny in Czarist Russia:

The young girl whispers in her mother's ear under a ceiled roof her pity for a brother knouted and dragged half-dead into exile for his opinions. The next week she is stripped naked, and flogged to death in the public square. No inquiry, no explanation, no trial, no protest, one dead uniform silence, the law of the tyrant.

Of course one cannot and should not speak continuously in glittering concrete images. That would be as objectionable as a succession of glittering generalities. General and abstract statements are necessary for thought development. Indeed, much of our thinking consists in drawing off or abstracting general conclusions from concrete data. But generalizations need to be relieved and reinforced by concrete statements if interest is to be maintained.

Imagination.—Another method of holding interest is by appeal to the *imagination*. The delight in pictures is universal. Taste may range from the comic strip to the masterpieces in the National Gallery but our pleasure in images of things is never lost. If you wish to acquaint us with the problems of farming, your best

method would be to take us in person to a farm and show us at first hand the difficulties with which farmers contend. If that were not possible, the next best method would be to show us pictures of farm conditions. When neither of these methods is available, you can get results almost as good by word paintings of the farmer's problems. Make us *see* the difficulties that confront him, and *hear* and *smell* them. We will listen if our senses are stimulated, but few of us can attend for long to didactic abstractions.

Any kind of material can be given imaginative treatment, and any purpose—exposition, argument, or persuasion—can be served by it. Imaginative stimulation may be accomplished by a single word or phrase, or it may lie in an extended description running through an entire speech. In the speeches at the end of this chapter notice Mr. Hughes' reference to the naked feet that left bloody footprints on the icy snows, and Mr. Browne's reference to the primitive family in its dark cave. The speech on "Progress" at the end of Chapter Fifteen has many examples of effective appeals to imagination.

A more extended passage, famous in American oratory, and often declaimed by schoolboys, is the vision of Napoleon's career in Ingersoll's lecture "The Liberty of Man, Woman and Child." His intention was to show that it is not necessary to be great in order to be happy. The passage is a persuasive argument in the form of pictures. It has often been reprinted under this title:

## AT THE TOMB OF NAPOLEON

A little while ago, I stood by the grave of the old Napoleon—a magnificent tomb of gilt and gold, fit almost for a dead deity—and gazed upon the sarcophagus of rare and nameless marble, where rest at last the ashes of that restless man. I leaned over the balustrade and thought about the career of the greatest soldier of the modern world.

I saw him walking upon the banks of the Seine, contemplating suicide. I saw him at Toulon—I saw him putting down the mob in the streets of Paris—I saw him at the head of the army of Italy—I saw him crossing the bridge

of Lodi with the tricolor in his hand—I saw him in Egypt in the shadows of the pyramids—I saw him conquer the Alps and mingle the eagles of France with the eagles of the crags. I saw him at Marengo—at Ulm and Austerlitz. I saw him in Russia, where the infantry of the snow and the cavalry of the wild blast scattered his legions like winter's withered leaves. I saw him at Leipsic in defeat and disaster—driven by a million bayonets back upon Paris—clutched like a wild beast—banished to Elba. I saw him escape and retake an empire by the force of his genius. I saw him upon the frightful field of Waterloo, where Chance and Fate combined to wreck the fortunes of their former king. And I saw him at St. Helena, with his hands crossed behind him, gazing out upon the sad and solemn sea.

I thought of the orphans and widows he had made—of the tears that had been shed for his glory, and of the only woman who ever loved him pushed from his heart by the cold hand of ambition. And I said I would rather have been a French peasant and worn wooden shoes. I would rather have lived in a hut with a vine growing over the door, and the grapes growing purple in the kisses of the autumn sun. I would rather have been that poor peasant with my loving wife by my side, knitting as the day died out of the sky—with my children upon my knees and their arms about me—I would rather have been that man and gone down to the tongueless silence of the dreamless dust, than to have been that imperial impersonation of force and murder, known as "Napoleon the Great."

If you admire this eloquent bit, as many of your fathers did, and decide to master it so that you can recite it to others—a profitable exercise for any student of speech—make sure first that you understand all the events referred to, as many of your fathers did not.

All sorts of things can be vivified and made interesting by imaginative treatment. If you are defending the honor system, make us see it in operation. If you are opposing military conscription, paint word pictures of the soldier's dreary life in barracks. If you are pleading for price controls, give us a vivid

picture of the customer's consternation over inflationary prices. This method is especially needed in dealing with large sums and figures. What does a million dollars, or a million gallons, or a million tons mean to any of us until it is somehow visualized?

Illustration.—Related to imagination and concreteness is the use of illustrations. Note how attention picks up when a dull speaker says, "Now to illustrate." Examples, instances, analogies, stories, fables, are the life of good speaking.

An illustration should be more familiar or more understandable than the thing illustrated, and it should apply definitely to the point you are trying to make. Avoid "dragging one in by the ears" merely because it is interesting or funny or beautiful. It may either be invented or drawn from fact or history. Invented examples, as Aristotle said, are easier to find, but historical ones are more useful for the purposes of debate. He said also that if you put the examples before your argument, you must use many; if at the end, even one is enough.

Christ taught in parables. His Sermon on the Mount as reported in the book of Matthew is a happy hunting ground for good illustrations. Most of the experiences to which He referred—killing a fatted calf, pruning a grapevine, searching the hills for a lost sheep—are strange to a modern Broadway audience, but they were perfectly suited to the simple peasants He addressed and still have great force and interest. You will find it profitable to study His method of illustration.

You will find many good illustrations effectively used in the declamations in the preceding chapter. Note that they are highly condensed, yet contain enough detail to stimulate the imagination and create interest. You may need to be cautioned against overloading a good illustration with meaningless details. Let it speak for itself. The original account of the Prodigal Son is well told—long enough to be effective, short enough to be interesting. I have heard an ill-prepared preacher expand it with

elaboration till its point was lost and it created only boredom. Note the brevity and force of Wendell Phillips' illustrations of the difference between a monarchy and a republic:

Accept proudly the analysis of Fisher Ames: "A monarchy is a man-of-war, staunch, iron-ribbed, and resistless when under full sail; yet a single hidden rock sends her to the bottom. Our republic is a raft, hard to steer and your feet always wet; but nothing can sink her." If the Alps, piled in cold and silence, be the emblem of despotism, we joyfully take the ever-restless ocean for ours—only pure because never still.

Sometimes a whole speech can be built around a single illustration, as in Russell H. Conwell's famous lecture "Acres of Diamonds." Or the theme of a speech may be crystallized in one vivid illustration. One notable example is Lincoln's statement of the slavery problem in what has come to be known as the "House Divided" speech (see page 111). Another is Bryan's speech at the Democratic convention in 1896, ending with the famous figure, "You shall not press down upon the brow of labor this crown of thorns; you shall not crucify mankind upon a cross of gold." When you have a point to make it will pay you to search long and painstakingly for an appropriate illustration, instance, example, analogy, parable, or story that will catch attention and stick in the memory.

Narrative.—Interest in stories is so universal that it is somewhat puzzling to find the story method so little used in public speeches. A narration combines the merits of the concrete and the imaginative, and adds to their appeal our interest in people, in activity, and in suspense. It is a device usable in any speech, no matter what its purpose. You can enliven the explanation of a problem by telling the story of your own struggle to solve it, making yourself the hero of the plot. For instance, a farm boy in explaining soil conservation may tell of his own experience with erosion. He finds the black top soil washing away with every

rain. He worries about the decrease in his crops and wonders what can be done. He studies methods of control, decides upon a remedy, tries it out, and it is effective. Here are all the elements of a plot: he is the hero, erosion is the villain, and the heroine is that beautiful brunette top soil he is trying to save.

Arguments, also, may be put in the form of narrative. You can enliven an argument for or against compulsory military training by telling the story of how a trainee was or was not benefited by it. To interest an audience in old-age pensions tell them the story of some aged and indigent person. If your story is typical, it constitutes proof that reform is needed. There are many ways in which narrative can be employed. For instance, in pleading for slum clearance you might relate how you explored the slum area, tell the life stories or experiences of some of its inhabitants, or describe the battle of some reform agency to obtain better housing. You will find some effective use of narrative in the arguments at the end of this chapter. And note the use that T. V. Smith has made of it in his speech in the Illinois State Senate (page 377). In any speech you make, try to imitate the old professor who taught Hebrew as if it were a series of hairbreadth escapes.

Dramatization.—Sometimes you can make narrative even more effective by putting it into the form of drama—personifying things, theories, causes, and movements, and introducing persons, real or fictitious, to play the parts. Note the examples of this method in the Curtis declamation at the end of the preceding chapter. When he wishes to say that educated leaders are better guides than demagogues he puts his argument in this dramatic form: "Vox populi vox Dei,' screams the foaming rhetoric of the stump; the voice of the people is the voice of God. The voice of the people in London, says history, declared against street lamps," etc.

Note the dramatic form of Lincoln's illustration in his Cooper Union address when he is defending the Republican party from the criticisms of Southerners: "But you will not abide the election of a Republican President! In that supposed event, you say, you will destroy the Union; and then, you say, the great crime of having destroyed it will be upon us! That is cool. A highwayman holds a pistol to my ear, and mutters through his teeth, 'Stand and deliver, or I shall kill you, and then you will be a murderer!'" Is this not more vivid than a mere statement that the Southern attitude toward a Republican victory is like an accusation of murder against you by a highwayman who says he will kill you if you do not surrender your purse to him?

We often find it effective to personify a group of people as a single individual, as when we reduce all soldiers to G. I. Joe, or the general public to John Q. Public, or Mr. Common Man. These devices lose their effect when they become trite, but the *principle* of personification and dramatization is nearly always effective and nearly always capable of being used. Present your principles and theories as if they were men in action conversing with each other in lively dialogue, and they will have greatly increased vividness and interest.

Rhetorical Appeals.—You will hardly need to be told that the way to make a subject interesting is to associate it with something in which your audience already has an interest. It is this principle that leads preachers who talk to young people to discuss religion in terms of baseball or football, and other speakers to link their subject to some exciting bit of news that may at the moment hold the public's attention. You should keep on the alert for these transient local interests and make use of them when you can. In Mr. Nye's speech on "Progress" (page 399) you will find a good example of such an appeal in his reference to the much publicized visit to this country in 1922 of the French psychologist Coué. But obviously we cannot even begin to list here such temporary and special interests. There are, however, some general interests, common to all mankind, which may be overlooked if they are not pointed out to you. Several of these will now be discussed.

Humor.—It may seem odd in this free and enlightened age, when stage, screen, radio, and newspapers compete for the services of professional comedians, that speech-makers need to be urged to appeal to man's common sense of the ridiculous. But I have sat through many an hour of speaking, both in the classroom and out of it, without hearing even one attempt at humor. Any audience will listen as long as it is amused, and if attention is lost it can readily be brought back by an injection of humor.

There are times, of course, when humor is out of place, and no sensible speaker will joke at serious matters, but in most of the speeches you will make, humor will be in place, and it need not consist solely of jokes. You will find in this book some genuinely humorous speeches, but very little of the humor is of the anecdotal kind. Rather it consists of the description of actual happenings, or of clever turns of phrase and play upon words. The Town Meeting audience was amused when Mr. Hughes prophesied that a world parliament would be not a nation, but "an agglutination, a consternation, ruination." And they laughed at Mr. Browne's play upon the double meaning of Hamburgers, Frankfurters, and Pomeranians. But these are not merely witticisms; they embody serious arguments on a very serious subject. Such trifles, as Erasmus once said, "may be a whet to more serious thoughts," and the hearer "may possibly thence reap more advantage than from some more big and stately argument."

Old and New.-It is a paradox that we are interested both in the novel and the familiar. We like to get away from the humdrum of life, to see new faces and visit strange scenes; but we are glad to get back to the familiarity of the old home town. We rush in droves to see the latest thing in motor cars, home furnishings, and evening gowns; but we still love to walk familiar paths, chat with old friends, lounge in old clothes, and follow customary routines. America must go forward, say our leaders, new occasions teach new duties, we must abandon the outmoded customs of the horse-and-buggy era, and we respond; but we respond also when they tell us to return to normalcy, to keep America American, to beware of new-fangled notions and foreign isms.

The desire for novelty is stronger in young people, the love of accustomed ways in old folks, but both interests are strong in all age groups. You will find both appeals in the debate at the end of this chapter, which deals essentially with the conflict between old and new. Note how skillfully both these interests are played upon by both speakers, particularly how the proposed world government is presented as following a familiar pattern of development. Note also the remarkable blending of new and old in the speech on "Broom Corn" (page 330). The speaker presented what was for most of the audience new and startling information, but he related it to familiar experiences and events, and he sometimes used intentionally phrases that have become so familiar they are trite—"in the line of civic duty," "down the vale of years to the end of your allotted days," "three squares a day," etc.

It would be easy to conclude that, since both old things and new things are interesting, everything must be interesting, but of course there is no such easy escape from the labor of preparation. We know that many things are so new and strange that our minds can get no hold on them, and that others are so staled by custom that we turn from them in complete boredom. It is probably accurate to say that our interest is in discovering new aspects of familiar things, or familiar aspects of new things. We can be interested in the home life of Australian Bushmen because we relate their ways to our own daily customs; we can be interested in a familiar walk across the campus if some new aspect or significance of it is pointed out. Bear this principle in mind when you talk to brokers about the bond business, or to school girls about radar.

Activity.—As you walk along a city street with miles of show

windows you may find a few people pausing before one display or another, but if you find a crowd before one window, you can be reasonably sure that it contains something in motion. There may be a machine in operation, or a man demonstrating suspenders, but there will be some kind of activity, and that is what has caught the eye of the passers-by. Many will glance into a fresh excavation as they pass, but if a steam shovel is going it will draw a crowd. Not many can resist the tendency to look up when an airplane zooms overhead, and on a quiet suburban street even so familiar a sight as a passing car will attract attention.

It is probably a caution inherited from our primitive ancestors that causes us to watch anything in motion. How can a speaker make use of so strong and universal a human interest? He may, of course, attract attention by physical movement and gesture, but such attention will probably be drawn to himself rather than to his subject. A better method is to describe men in action, as suggested above in the discussion of narration, or to describe things in motion. In business and industry and the army many demonstrations and explanations are presented in the form of motion pictures. It is well to use such helps when they are available, but in general the speaker will have to make his appeal through description. If you want to solve the problem of juvenile delinquency by establishing a trade school or a Y.M.C.A. or a summer camp, paint a vivid picture of the activity carried on in one of those institutions. If you are praising a great man, let us see him doing things. When Ingersoll nominated James G. Blaine for the Presidency he described his service in Congress in these vivid terms: "Like an armed warrior, like a plumed knight, James G. Blaine marched down the halls of the American Congress and threw his shining lances full and fair against the brazen foreheads of every defamer of his country and maligner of its honor." Something more will be said of this matter in the chapter on style.

If the activity you describe takes the form of conflict, it is all

the more interesting. Witness our interest in dog fights, prize fights, political campaigns, debates, and athletic contests of all kinds. Most argumentative and persuasive appeals embody this interest; but it is sometimes difficult to introduce it into an expository speech. Some expositions of the development of the atom bomb have gained by representing the process as a struggle of man against nature, or a race between American and German scientists. An explanation of the United Nations Charter can derive interest from an account of the conflicts over various principles at the San Francisco Security Conference.

Descriptive accounts of strange countries and communities generally have interest because of their very strangeness, but the interest is enhanced if the speaker describes the *activities* of the natives, or recounts his own movements through the strange land.

Interest in People.—The proper study of mankind is man, said Alexander Pope. We are interested in people as people—in their lives, habits, thoughts, and behavior. We delight in gossip about our neighbors, we almost mob celebrities when they appear among us, and we are deeply moved by the adventures of imaginary people in fiction.

In making speeches you can utilize this interest in many ways. You can introduce biographical incidents, references to well-known people, or quotations from them. You can personalize causes, theories, and movements. You can make your illustrations deal with persons, actual or fictitious. If you can't take them from the mouths of others, you can sometimes put them into the mouths of imaginary people. This is the well-known, and sometimes overworked, technique of most tellers of funny stories, some of whom do not scruple to assign the speeches in the story to persons present.

Effective use of this technique of personalizing thought was made by Henry A. Wallace in his notable speech "A Century of the Common Man":

Modern science, which is a by-product and an essential

295

part of the People's Revolution, has made it technologically possible to see that all of the people of the world get enough to eat. Half in fun and half seriously I said the other day to Mme. Litvinoff: "The object of this war is to make sure that everybody in the world has the privilege of drinking a quart of milk a day."

She replied, "Yes, even half a pint."

The peace must mean a better standard of living for the common man, etc.

He might have said merely that everybody in the world should be privileged to drink a quart of milk a day. But here the concrete detail—a quart of milk a day—derives added interest from being embodied in Mr. Wallace's conversation with a well-known woman.

The speeches of Curtis and Phillips teem with people. You will rarely find a page without references to half a dozen or more. Note, for instance, this brief passage from Phillips' "The Scholar in a Republic":

Sir Harry Vane-in my judgment the noblest human being who ever walked the streets of yonder city-I do not forget Franklin or Sam Adams, Washington or Fayette, Garrison or John Brown. But Vane dwells an arrow's flight above them all, and his touch consecrated the continent to measureless toleration of opinion and entire equality of rights. We are told we can find in Plato "all the intellectual life of Europe for two thousand years": so you can find in Vane the pure gold of two hundred and fifty years of American civilization, with no particle of its dross. Plato would have welcomed him to the Academy, and Fenelon kneeled with him at the altar. He made Somers and John Marshall possible; like Carnot, he organized victory; and Milton pales before him in the stainlessness of his record. ... Carlyle said, in years when his words were worth heeding, "Young men, close your Byron, and open your Goethe." If my counsel had weight in these halls, I should say, "Young men, close your John Winthrop and Washington, your Jefferson and Webster, and open Sir Harry Vane."

If you are merely bewildered by this dazzling parade of persons with whose lives and thoughts you are not familiar, remember that Phillips was addressing an audience of scholars. You can imitate his method while using names that your audience will recognize.

Do not neglect this universal concern with "human interest" material. Almost any newspaper or magazine will supply abundant examples, many of which can be used in speeches.

Other Appeals.—This is not meant to be an exhaustive list of the means of arousing interest. There are many other methods and appeals, many of which will doubtless occur to you. You may at times be able to hold interest by surprise, by an appeal to curiosity, or by creating suspense, or leading the audience to anticipate what you will say. Or you can appeal to various instincts, motives, and desires. Some of these will be discussed in the chapter on persuasion. But what has been said here should make you aware of the problem of interesting your audience, and indicate some of the more effective ways of solving it. Probably your three best weapons in the battle for attention are illustration, concreteness, and imagination.

Test Questions.—Use these questions to test the factors of interest in your own speeches, and those that you hear both in and out of class:

Did the speaker arouse and maintain the audience's interest in his subject matter?

- 1. Did his subject have inherent interest?
- 2. Did the occasion stimulate interest in the speaker or his subject?
- 3. Did his own interest in the subject stimulate audience interest?
- 4. Did his skill in delivery stimulate interest?
- 5. Did variety in methods and materials help to maintain interest?
- 6. Were materials presented in concrete terms?

7. Did he present pictures to stimulate the imagination?

8. Did he make frequent use of illustrations, analogies, stories, etc.?

9. Did he sometimes present his thought in the form of narrative?

10. Did he sometimes represent his ideas as persons in dramatic interaction?

11. Did he stimulate interest by appeals to humor?

- 12. By appeals to our interest in both the novel and the familiar?
- 13. By appeal to our interest in activity?

14. By appeal to our interest in people?

#### EXERCISES -

1. By employing the methods discussed in this chapter try to make the following passage more interesting:

In Europe there will exist at the end of hostilities enormous demands for capital goods and capital investment of the United States to permit the rebuilding of devastated plants and transport and public utility systems, as well as consumer goods. There will also be need for credits to assist in reconstruction of normal monetary, fiscal, production and trade systems. In other areas of the world, methods of production have lagged markedly behind those of the most advanced industrial nations, and great opportunities exist for the employment of capital, capital goods, and improved techniques in the development of expanding and increasingly productive economies. There is no inherent reason why we should limit our investment horizons to our own boundaries and every reason why we should not.

- 2. Study the speeches in this book and report examples of the stimulation of interest by means of (a) variety, (b) concreteness, (c) imagination, (d) illustration, (e) narrative, simple or dramatic.
- 3. Report examples of appeals to our interest in (a) humor, (b) things old and new, (c) activity, (d) people.
- 4. "The Town Meeting of the Air" program that follows is a very lively debate on what to many is a very dull subject. Analyze the factors of interest in both speeches.

#### CAN WE AFFORD NATIONALISM?

RUPERT HUGHES AND LEWIS BROWNE

[A debate on America's Town Meeting of the Air, July 22, 1943, held in Los Angeles, California.]

#### Moderator Denny:

Good evening, neighbors. This is your moderator, George Denny, inviting you this time to join us in Los Angeles, California, metropolis of the West and now the center of the greatest war production and training area in the country—at least one of the greatest. We are guests tonight of Occidental College and the Pacific Southwest Academy, and are about to present to you one of the most challenging and important programs of our entire postwar series. If the fur flies too thickly for you, just remember that we are all patriotic Americans deeply concerned for the welfare of our country and all of us are trying to find the right answers to the many perplexing problems before us. . . .

So I'm going to ask Mr. Hughes and Mr. Browne to be just as impertinent to each other as they like but to confine their personal remarks to each other on this highly controversial question, "Can We Afford Nationalism?" What we are really discussing is the nature of nationalism. As you all know, there is a large group in this country who feel that the best interests of America will be served by adhering to those views which will be presented by Mr. Rupert Hughes of Los Angeles, one of America's most distinguished novelists and writers. Another large body holds with the opinions which will be presented by Mr. Lewis Browne of Santa Monica, also a distinguished author and lecturer. Mr. Hughes will be supported by Mr. Michael Shannon, attorney of this city; and Mr. Browne, by Dr. Arthur Coons, dean of Occidental College, here in Los Angeles.

And now it is my pleasure to present, for the first time on Town Meeting, Mr. Rupert Hughes, who says "Yes" to tonight's question, "Can We Afford Nationalism?" Mr. Hughes.

## Mr. Hughes:

Asking if we can afford nationalism is not like asking if we can afford a new limousine or a mink coat. We've got nationalism; it's got us. The question is: Should we or must we get rid of it? We're like heirs who came into a magnificent estate built up by our ancestors. It's supposed to be entrusted to us only during our lifetime, to use and enjoy, to pass on to the next generation undamaged and undiminished. It's willed to us as trustees. It comes down to us in entail. Some good people, at least they tell us they are good, don't believe in entail. Many heirs squander what they inherit, drink it up, gamble it away, and leave only a mass of debts. Some idealists spend their heritage on projects they think far nobler than any project favored by their degraded parents.

In opposing an international government, I refuse to be dubbed an isolationist. I believe in strong alliances. George Washington is often quoted as warning us against entangling alliances. He is also much quoted for saying certain things at the side of a fallen cherry tree. He never made either statement. Washington was in favor of any alliance that would help his country, and he made such alliances when he could, with whom he could. He opposed permanent alliances with any nation and said that no nation could be expected to work against its own interests. If a nation's officials work against its interests, they are traitors no matter how high their motives. It was Jefferson who warned against entangling alliances, but be believed in temporary alliances and made many. And he advocated honest friendship with all nations.

If we had submerged our nationalism in any combination before this war, I believe the war would have come sooner and we should have been less helpful in winning it. We should have lost the infinite pride and flame of fighting for our own nation. As Horace said, it's sweet, it's becoming to die for one's country. I can't imagine dying for all the world or for an international government. That would be spreading me a little thin.

A week or two ago The New Yorker reproduced a typo-

graphical error that seems to represent the sincere feeling of these internationalists. A newspaper, in quoting the pledge of allegiance to the Flag, made it read not "one nation indivisible, with liberty and justice for all" but "one nation undesirable" and so forth.

Many of our larger souls seem to believe that our one nation is highly undesirable and that it should be turned over to a federation. One of their chief arguments is the success of our own federated republic. But we began small, in a wilderness to which our ancestors had been driven by Old World oppression. We federated years after the peace because of the black panic of 1786, the danger of being gobbled up by hostile nations if we didn't get together.

The formation of a constitution was a matter of furious debate and slow compromise. Agreement on it would have been impossible if it hadn't been for the presence of the great George Washington, who never sought any office, who had no ambition as a politician, who could be trusted never to try to build power lent to him. In our history, there never was so selfless a patriot. He had no enemies at that time. He got enough as soon as he became President and was glad to get back to his farm. He said he would rather be at home on his farm than emperor of the world. Where in this world could we find a man today whose own nation would agree on him as emperor or president of the world, to say nothing of other nations?

Another little matter that nearly prevented our federation was the matter of the debt. After a bitter fight, Hamilton persuaded the majority to fund it and let the central government assume it all. That was the cause of a long and ferocious dispute, though the debt was a matter of only a few millions. Eleven million dollars from forty-two million dollars—the states' debt was eighteen million dollars and the total national and state debt only seventy-two million dollars. Our national debt is something blood-curdling. The debt of the Allies in this war is mounting close to the half trillion mark. Is the world federation going to as-

sume that, with taxation to pay the staggering interest on it; or will they say as some of our economists do, we owe it to ourselves, the bigger the better, just forget it? Our American federation began with everybody speaking the same language and raised on English traditions. The first session of the new world parliament simply gives my imagination the blind staggers. There'll be murders before they elect a chairman. We have forty-eight states; they'll have forty-eight languages. It won't be a nation; it will be an agglutination, a consternation, ruination. [Laughter.] They will agree on only one thing-wholesale resignation. [Laughter.] What else under heaven will they agree on -the four freedoms for a starter? When our representatives submitted them to Stalin, he promptly cut out the first two. He wouldn't consider freedom of speech or religion. Many other nations won't. They can't stomach them. But imagine us Americans in such a company. How are we going to embark on internationalism when other countries are mad with thwarted patriotism, homesick after long exile and hideous losses, or returned to their old nationalism? Willkie's book One World says that the one thing he was most struck with was the hysterical, fanatical nationalism of all these nations.

We shall have a few problems of our own when the war is over. With the war plants shut down, the soldiers coming home looking for jobs, then indeed we may ask ourselves, "Can we afford nationalism?" It would be an idle question. We're stuck with it. Our country has faults, but, good Lord, what swell faults they are! The unco guid are always questioning Decatur's toast, "My country, right or wrong." The great wit, Chesterton, wrote, "That's a thing no patriot would think of saying, except in a desperate case. It's like saying, 'My mother, drunk or sober.'" [Laughter.]

Well, in the first place, all patriots are in a desperate case just now—so is everybody else. In the second place, though I never had the privilege of seeing my mother drunk, I hope that if I ever had seen her so, I should have had the common decency,

humanity, and gratitude to remember all the love, devotion, and protection she lavished on me and in return to give her the protection and tenderness she needed.

As for refusing to serve our country when she's wrong, who is that great soul who will say when she was wrong-who will stand off and say, "My country's wrong. I shall have to let her fend for herself, without the benefit of my wisdom or even my good wishes"? Even he, when she gets her international state of perfection, will have to say, "My globe, right or wrong." What will happen when the globe has a four-year civil war as our federation had? [Laughter.]

These internationalisms are spoken of as if they were something new in the world, a recent discovery like the cure-all sulfa drugs, actually the oldest devices in the world. Larned's History gives a partial list of sixty leagues of nations, beginning with the Amphictyonic League 600 years before Christ. Of congresses and international alliances, he gives a list of 330-most of them were called perpetual pacts; every one of them failed; most of them ended in war. Our federation's 167 years old and not running too smoothly yet. Will we set out to bring peace and union to the world? Let's get one American family to live in unbroken peace; let's stop political bickering in one town; let's get one Town Meeting of the Air into a mood of such sweet agreement that when the first speaker has finished everybody will say, "Amen, brother, you said it; there's nothing more to say." [Laughter.] Then let everybody go home in loving serenity, without waiting for the other speaker to muddy the waters with a lot of contrary and unanswerably disagreeable disagreements. [Laughter.]

There were plenty of Americans in 1776 who didn't want nationalism. They wept when the Declaration of Independence proclaimed our destiny as a separate people. There were others who fought and starved and went in rags for seven long years. Their naked feet left bloody footprints on the icy snows. Those red footprints led somewhere; they led to a nation-our nation, our nationalism so sacred, so much the property and the glory of our children that any man or body of men who signed away or gave away our independence would be guilty of high treason.

In William Shakespeare's play King Lear, an old king turned his kingdom and his power over to his heirs. They loved him for it and blessed him, but by and by he became a burden, a nuisance, an expense. The play ends with the king a homeless beggar out in the storm, friendless save for one poor fool who would ridicule him for surrendering his independence even to the most seemly loving hands. If Uncle Sam should ever grow mad or senile enough to dream of giving his destinies into the hands of a family of nations, I am the poor fool who would warn him of his inevitable doom—I hope I'd go with him into the storm. [Applause.]

## Moderator Denny:

Thank you, Rupert Hughes, for bringing an extremely able statement. I am sure that all the people who came here this evening or who are listening, who were of your frame of mind, applaud and say "Bravo." I'm sure that a lot of other people on the other side are foaming at the mouth and waiting to hear what Lewis Browne is going to say. And, Mr. Browne, are you going to leave this meeting in loving serenity, or are you going to challenge Mr. Hughes with some unanswerable, disagreeable disagreements? The microphone is yours, Lewis Browne. [Applause.]

#### Mr. Browne:

That was a brilliant speech you just heard from Mr. Hughes, and it proved him to be what many of us have long suspected—one of the most liberal, one of the most enlightened, and one of the most progressive minds of the eighteenth century. [Laughter.] You noticed that the very latest authority he quoted was Stephen Decatur, who was born, I think, in 1780 or 1790—somewhere around there—so it's no wonder Mr. Hughes is still opposed to internationalism and still in favor of nationalism. He's just about 160 years behind the times. [Applause.]

The most obvious reason why we can no longer afford nationalism is the hell that is loose in the world right now. That hell is the price we are paying for listening too long to men who talked exactly as Mr. Hughes does. [Applause.] If there is one psychological factor more than any other that made the present war inevitable, let alone possible, that factor is the notion that a man's supreme and ultimate loyalty belongs to one particular country or to one peculiar people. [Cry of No.] Hitler has that notion. It is the cornerstone of his entire Nazi ideology. Will you say "No" to that? The same is true of Mussolini and Tojo. Isn't that true? And if we destroy them and all their henchmen, yet allow that notion to survive, then they will have won the war—they will have won it as surely as they would insist that Mr. Hughes ought to win this debate. [Applause.]

So the question resolves itself to this—"Why must that notion survive?" Because it is born in us? Nonsense! Men are not instinctively nationalistic. They are instinctively loyal, but their loyalty can be attached to different things at different times. Once upon a time it was attached exclusively to the family. For hundreds of thousands of years, a man's nobility was judged by the devotion he gave to his own immediate family and the contempt he showed for all other families. But that was before the dawn of civilization, when all families lived apart, each in its own dark and stinking cave. Eventually that phase passed. Once men learned to harness beasts or build canoes, they found they could no longer afford their own isolationism. They had the means now to get around, but to use those means with any safety each family had to come to terms with its neighborsand that's exactly what happened. Little by little the families within each region began to meet and mingle and finally merge. They surrendered their individual sovereignty in order to achieve collective security. In short, they ganged up and formed tribes. And thereupon a man's loyalty expanded.

There were exceptions, of course. I think, for example, of old King Lear, who has just been quoted to you. Now, King Lear made the great mistake of being loyal solely to his own family

305

-the result, he was betrayed. Instead of giving all he had to his own children, he should have started a trust fund. Ah, then he would have been different. He should not have trusted his own children alone but trusted all his fellow tribesmen. Then there might have been some security for him.

Yes, we advanced from the family state to the tribal state. But even that had to pass. The time came when even tribes found they could no longer afford to live by and for themselves alone. They had to make alliances—not entangling ones, just permanent ones. They had to merge, these tribes did, and tribalism gave way to what might be called provincialism. Again the development occurred as a direct result of the improvement in the means of communication. Once rough trails gave way to roads and canoes were supplanted by galleys and sailing vessels, inevitably tribal sovereignty had to go and tribal loyalty had to go with it. But provincialism, in turn, proved to be merely a temporary phase.

See, for example, what happened in Germany. For centuries it remained a mere collection of sovereign states, each with its own army, its own foreign office, its own tariff laws, and its own debts. But the ordinary man there never thought of himself as a German. If he lived in Pomerania, he considered himself a Pomeranian. In Frankfurt, he called himself a Frankfurter. And in Hamburg, he was a Hamburger. [Laughter.] This, mark you, was the case only some three generations ago. By which time, provincialism had endured so long in Germany that most people imagined it would endure there forever. But it didn't. Almost overnight the whole situation changed. Why? Because almost overnight the primary means of communication changed. The railroads came to Germany, binding the provinces with bands of iron and literally strangling them to death. There, as in Italy at the same time, and in many another land, provincialism was forced to give way to modern nationalism.

The change was, of course, resented by some elements. The provincial aristocrats and the retired army colonels, all those people—a little, perhaps, backward-minded—all those people re-

sented it bitterly. They wanted to maintain the good old order; to preserve their old legacies, as they called them. Why? So that they could continue, obviously. So that they could continue sitting on their backgrounds and twiddling their titles. [Laughter.] They raised all sorts of objections to interprovincialism—all the objections that Mr. Hughes has just raised against internationalism. They warned, for examples, that the Hamburgers would be chewed up by the Pomeranians, and that the Pomeranians, in turn, would be turned into Frankfurters. [Laughter.] Undoubtedly. But their warnings were all in vain.

That was true not merely in Germany. It was true in this country. Provincialism here was known as sectionalism. And our old gentry down South were ready to fight and die rather than let nationalism prevail. But, as you know, they fought and died in vain. Being backward-minded, they had failed to equip themselves adequately with railroads. And as a direct result, they lost the Civil War. You see, once the railroad came into existence, sectionalism was doomed. Society had to integrate itself on a new and broader plane. Now a man had to give up his supreme and ultimate loyalty to a nation as he had once had to give it up to his family or to his tribe. Now he had to find a broader base for loyalty. So far, so good. He's gone beyond the province of the nation.

I say, "So far, so good. But not far enough." The railroad is already passé, as you know. Now we have the airplane. And precisely what the railroad did to provincialism, that the airplane can and will and must do to nationalism. Do you doubt that? [Applause.] Do you doubt that? Then consider what the airplane has already done. I understand that our moderator, Mr. Denny, is about to go overseas for the OWI. He will be able to fly from here to England in fewer hours than I can go by train from here to Oregon. Our Liberators are flying right now from New York to Moscow, faster than the fastest trains can travel from New York to Miami. Right now, there is not a single spot on the entire globe that is more than sixty hours

flying time from your local airport. That is why we can no longer afford nationalism. It was all very well for a man like Stephen Decatur to cry, "My country, may she ever be right, but right or wrong, my country." That was all very well because in Decatur's time it took weeks, it took months, to get from this country to almost any other.

Rupert Hughes, of all people, should know that this has become one world. He should know it because young Howard Hughes did a great deal to make it one world when he flew right around it in less time than Stephen Decatur could have sailed his flagship around Long Island.

So the moral is clear. The hour has come when nations must go the way of provinces, the way of tribes, the way of families. They must surrender their sovereignty and become part of the world state. Mr. Hughes insists that they won't. He points to language differences. But consider Switzerland. Three different languages are spoken in that country, yet that country has managed to do business for more than seven hundred years. Mr. Hughes insists that nations won't agree. But we're not looking for unanimity. We're merely looking for unity. If unanimity is what he wants, we haven't got it and, therefore, we should abandon the country. We should abandon the state. We should abandon the family. For is there any unanimity in families? [Laughter.] It is unity that we seek. Mr. Hughes insists that we ought to be realistic about this whole problem and believe that nations will be forever at one another's throats. But that isn't realism. That's cynicism. We've got to realize this: First, while in the family phase, we were infantile. Then during the tribal phase, we were childish. Later, during the provincial phase, we were adolescent. And, even now, in the nationalist phase, we are still youths, sowing our wild oats. So the moral is very clear, it seems to me! We've got to grow up. We've got to realize that henceforth there is only one pledge worthy of a truly civilized man. It is the pledge to one world, indivisible, with justice and liberty for all mankind. [Applause.]

# EXPOSITION

CHAPTER

**THIRTEEN** 

He who attempts to instruct mankind, without studying, at the same time, to engage their attention, and to interest them in his subject by his manner of exhibiting it, is not likely to prove successful.

Hugh Blair, Lectures, XXXVII

There is nothing in this world, next to the favor of God, I so much desire, as to be understood.

Attributed to John Stuart Mill, by Moses Coit Tyler, in Glimpses of England

THE Prevalence of Expository Speaking.—When Aristotle analyzed the speeches being made in ancient Athens, he found that all in one way or another aimed at persuasion. In that early society there was apparently no counterpart of the numerous lectures, dissertations, discourses, and reports which in our day are intended to give information or to clarify processes, theories, and problems. Or, more likely, Aristotle did not regard these as properly belonging in the field of speech-making, or rhetoric. At any rate it seems apparent that in modern times something new has been added to the ancient tradition.

The quantity of such speaking today is so great that it cannot be ignored. We are all familiar with the lecture method in college classes, and most of us have heard some of those extracurricular addresses by visiting authorities designed to throw new light on some obscure matter in philosophy, literature, science, or what not. Many of the talks given before conventions of oil-burner salesmen, morticians, sanitary engineers, college registrars, speech teachers, etc., are expository in purpose. Returning veterans are called upon to explain life on Saipan, the strategy of airborne invasion, the organization of amphibious

campaigns, or the effective use of tanks, bombers, or bazookas. Government officials sometimes go before the public, not to justify their conflict, but to clarify current procedures or explain future needs. And it has become the fashion for radio concerts to be interrupted by a brief address designed to acquaint the listeners with some of the latest developments in science.

#### THE NATURE OF EXPOSITION

Pure Exposition.—Some of these speeches are purely expository in purpose. They are meant merely to give the hearer information or instruction, to furnish him with facts, as when a scientist explains the structure of the atom, or why the sky is blue, or an explorer describes life on New Caledonia. Or they may be designed to make clear a process or a method, as when a football coach demonstrates a new play; or to expound a theory, law, or principle, as when a biologist lectures on evolution. In such speeches the hearer is not asked to do anything, or to change his attitude or belief; he is merely expected to accept, or to understand. The appeal is merely to his wonder, his curiosity, or his appetite for learning new things. And lest you be tempted to assume that such an appeal is not very vital or important I point out that Aristotle said (in his Poetics) that "among human pleasures that of learning is the keenest-not only in the scholarly, but to the rest of mankind as well, no matter how limited their capacity."

Strict followers of rhetorical tradition may object that speeches that aim only at instruction, since they involve no persuasion, do not deserve to be called speeches, and that their substance can better be conveyed in writing. But thousands of such speeches are being given, and thousands of audiences come to hear them with no purpose but to be instructed and enlightened. Every student of public speaking should be prepared for such occasions. He may well begin his training with the practice of logical exposition and continue with it until, as Milton said, "it be time to open her contracted palm into a graceful and ornate rhetoric." That is, since logic and exposition are the basis of sound persuasion, they may well come first in the pedagogical process of training a public speaker.

Persuasive Exposition.—No matter how scrupulously an expositor may try to present the facts and nothing but the facts, and let them speak for themselves, he will rarely, if ever, be able to keep out of them the color of his own personality, interest, and intention. And why should he try to do so? If there is any advantage in presenting an explanation in speech rather than in writing, it is that it may derive flavor from the speaker's personality. You may have had a teacher of algebra or chemistry who presented the facts of the subject in such a warm personal manner that your memory of them is strengthened and enriched thereby. They may have taken on importance and significance because of his keen interest in them—just as they could lose importance and significance because of his indifference. As Walter Pater said, "The line between fact and something quite different from external fact is, indeed, hard to draw. . . . How difficult to define the point where . . . argument . . . becomes a pleadinga theorem no longer, but essentially an appeal to the reader to catch the writer's spirit, to think with him, if one can or will -an expression no longer of fact but of his sense of it, his peculiar intuition of a world."1

Many teachers make a fetish of being "strictly factual" in their presentation of materials, and their teaching suffers thereby, though they do not succeed, and cannot succeed. "To set forth historical facts," says Carl Becker, an eminent historian, "is not comparable to dumping a barrow of bricks." Facts "vary with the words employed to convey them," and with the speaker's voice and manner and spirit. "Cold, hard" facts may become soft and warm in delivery. And why should they not be flavored by the speaker who presents them? Even the most impersonal

<sup>&</sup>lt;sup>1</sup>Essay on Style.

teacher, if he is a good teacher, will try to persuade his students to learn what he tells them. And so we may assume that all exposition contains some element of persuasion.

Honesty in Exposition.—There is, however, a difference between "flavoring" facts and "coloring" them. You can present the truth attractively without distorting it—if you really know what the truth is. Nothing that has been said about the desirability and necessity of personalizing your exposition should be taken as condoning distortion or misrepresentation of the truth. An advertiser or salesman may misrepresent the merits of his product, an editor may distort the news to suit his private prejudices, a politician may misquote his opponents, concoct false statistics, and lie about the operation of certain laws, and gain some advantage thereby, but the advantage is likely to be only temporary, and the risk of exposure is very great. As a mere matter of policy it pays to be honest. And, of course, a man who cares about the integrity of his own character will not lie, even for permanent advantage.

But the chief problem with regard to honesty in exposition arises, not from the desire of some speakers to misrepresent the facts, but from the difficulty in finding them. There are some matters so vast and so complicated that it is impossible to learn the truth about them. There are others in which the facts are so interwoven with our fixed beliefs, desires, and prejudices that we are incapable of seeing them objectively. How can one give a competent report on so complicated a subject as the economic condition of China, or the morale of laborers for the Ford Motor Company, or the competency of American police officers? A speaker may have had personal interviews with a hundred Chinamen, or Ford workmen, or policemen, and still not know the truth about them. And if his emotions are deeply involved he will probably not be able to convey the truth, even if he knows it. Recently two men reported on the private trial of one of their colleagues for incompetency in office. One said, "There is

absolutely no ground for complaint against this man." The other said, "There is enough against him to hang him." Both were present throughout the trial, and both were honest, intelligent, and well-meaning. It is common knowledge that in the law courts two competent witnesses, sworn to tell the truth, may with apparent honesty tell violently contradictory stories. And think of the contradictory reports that well-qualified observers bring back from Russia, from China, or from some other foreign country.

Each observer may know a piece of the truth, but it is very difficult for any one to know the whole of it—as Aristotle long ago pointed out (Metaphysics, a):

The investigation of the truth is in one way hard, in another easy. An indication of this is found in the fact that no one is able to attain the truth adequately, while, on the other hand, we do not collectively fail, but every one says something true about the nature of things, and while individually we contribute little or nothing to the truth, by the union of all a considerable amount is amassed. Therefore, since the truth seems to be like the proverbial [barn] door, which no one can fail to hit, in this respect it must be easy, but the fact that we can have a whole truth and not the particular part we aim at shows the difficulty of it.

Perhaps, too, as difficulties are of two kinds, the cause of the present difficulty is not in the facts but in us. For as the eyes of bats are to the blaze of day, so is the reason in our soul to the things which are by nature most evident of all.

As American citizens responsible for our country's policies we need to know the facts about the serious political, social, and economic problems that concern us all, and we may well feel grave over the difficulty of obtaining them. These difficulties are mentioned not to discourage you, but to make you cautious, to stimulate you to careful search and well-considered judgment of materials before you present them for the instruction and enlightenment of your audience.

Exposition in Persuasion.—All this is the more important because exposition is often the basis of argument and persuasion. It is employed in the definition of terms, in historical summaries, in explanations of points at issue, and in setting forth the facts upon which the plea or argument rests. In all these uses exposition should be as free from bias as you can make it. No argument can be valid, and no persuasive plea can be sincere, if the underlying facts of the case are warped and colored. You cannot expect to contribute much to a discussion of compulsory health insurance if you begin by defining it as "an attempt of communists to take over the medical profession for their own nefarious purposes," nor if you distort and misrepresent the facts concerning health insurance in England, or Germany.

Lincoln was strongly opposed to the spread of slavery into the territories. But in his "Cooper Union Address," he did not allow his feelings to color his exposition of the facts and issues on which the question rested. The introduction to that address may well serve as a model of clear and candid exposition:

Mr. President and Fellow-Citizens of New York: The facts with which I shall deal this evening are mainly old and familiar; nor is there anything new in the general use I shall make of them. If there shall be any novelty, it will be in the mode of presenting the facts, and the inferences and observations following that presentation. In his speech last autumn at Columbus, Ohio, as reported in the New York Times, Senator Douglas said:

"Our fathers, when they framed the government under which we live, understood this question just as well, and

even better, than we do now."

I fully endorse this, and I adopt it as a text for this discourse. I so adopt it because it furnishes a precise and an agreed starting-point for a discussion between Republicans and that wing of the Democracy headed by Senator Douglas. It simply leaves the inquiry: What was the understanding those fathers had of the question mentioned?

What is the frame of government under which we live? The answer must be, "The Constitution of the United States." That Constitution consists of the original, framed

in 1787, and under which the present government first went into operation, and twelve subsequently framed amend-

ments, the first ten of which were framed in 1780.

Who were our fathers who framed the Constitution? I suppose the "thirty-nine" who signed the original instrument may be fairly called our fathers who framed that part of the present government. It is almost exactly true to say they framed it, and it is altogether true to say they fairly represented the opinion and sentiment of the whole nation at that time. Their names, being familiar to nearly all, and accessible to quite all, need not now be repeated.

I take these "thirty-nine" for the present, as being "our fathers who framed the government under which we live." What is the question which, according to the text, those fathers understood "just as well, and even better, than we

do now"?

It is this: Does the proper division of local from Federal authority, or anything in the Constitution, forbid our Federal Government to control as to slavery in our Federal Territories?

Upon this, Senator Douglas holds the affirmative, and Republicans the negative. This affirmation and denial form an issue; and this issue-this question-is precisely what the text declares our fathers understood "better than we."

Here you will find not the slightest attempt to prejudice the hearers in advance of the argument, but rather a clear and factual setting forth of the groundwork of the argument.

In arguments in the law courts also there is need for clear and unbiased exposition. The pleader will do best to separate his setting forth of the facts of the case from the inferences he draws from them and the appeals based upon them. A notable example of unbiased, but not colorless, exposition, one that all students of speech-making should be familiar with, is Daniel Webster's description of the crime in his plea in the White-Knapp murder case. The description is clear, vivid, and moving. It does indeed arouse prejudice against murder, but it makes no reference to the prisoner at the bar. This is pure descriptive narration, with no attempt at argument:

The circumstances now clearly in evidence spread out the whole scene before us. Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man, to whom sleep was sweet, the first sound slumbers of the night held him in their soft but strong embrace. The assassin enters, through the window already prepared, into an unoccupied apartment. With noiseless foot he paces the lonely half, half lighted by the moon. He winds up the ascent of the stairs, and reaches the door of the chamber. Of this he moves the lock, by soft and continued pressure, till it turns on its hinges without noise, and he enters, and beholds his victim before him. The room is uncommonly open to the admission of light. The face of the innocent sleeper is turned from the murderer, and the beams of the moon, resting on the gray locks of his aged temple, show him where to strike. The fatal blow is given, and the victim passes, without a struggle or a motion, from the repose of sleep to the repose of death! It is the assassin's purpose to make sure work; and he plies the dagger, though it is obvious that life has been destroyed by the blow of the bludgeon. He even raises the aged arm, that he may not fail in his aim at the heart, and replaces it again over the wounds of the poniard! To finish the picture, he explores the wrist for the pulse! He feels for it, and ascertains that it beats no longer! It is accomplished. The deed is done. He retreats, retraces his steps to the window, passes out through it as he came in, and escapes. He has done the murder.

Facts Alone May Be Persuasive.—We must note, also, that there are times when the very essence of what we call argument or persuasion is little more than exposition-a setting forth of the facts, for facts by themselves can be convincing or persuasive even when no attempt is made to argue or plead from them. The fact that your throat is raw and your head aches proves that you are ill. The fact that a thousand children are hungry persuades you to contribute to a charity fund. The facts themselves are moving, regardless of whether they are perceived with your own senses or heard in the words of a speaker.

When Burke wished to prove that Parliament could not expect perfect obedience from the Colonies, he cited the fact of their distance from the mother country. "Three thousand miles of ocean lie between you and them. No contrivance can prevent the effect of this distance in weakening government. Seas roll and months pass between the order and the execution; and the want of a speedy explanation of a single point is enough to defeat the whole system." And many modern speakers cite the fact that airplane and radio have annihilated distance as an argument for the feasibility of a world government.

When Grady was pleading for respect and sympathy for the New South he cited the facts that faced the defeated Confederate soldier upon his return home: "He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barns empty, his trade destroyed, his money worthless; his social system, feudal in its magnificence, swept away; his people without law or legal status, his comrades slain, and the burdens of others heavy on his shoulders."

In summary, then, we may say that while there are many speeches expository in purpose, such speeches generally have a persuasive flavor derived from the speaker's personality, interest, or intention; that great care is often needed if one is to make a complete and unbiased exposition of the facts of a case; and that such care is especially important since both argument and persuasion are generally based upon an exposition of fact and truth.

### THE FUNCTION OF EXPOSITION

The General Purpose of Exposition.—The purpose of exposition is always clarity. You have succeeded in an explanation when you have made your subject clear, when you have made your audience understand it. But note carefully that the test of clarity is to be looked for in the audience's mind, not in yours. It will not do to say, "They ought to understand that," or "It is perfectly clear to me." The vital question is, Do they understand? Has the principle, theory, process, structure, plan, event, prob-

lem, institution, or whatever you are dealing with, been explained in such a way that your hearers grasp your meaning and intention? An exposition has clarity when it is clear to those who hear it.

This implies several things. It implies, first, that you must know more about the subject than your hearers. Before you dismiss this too quickly as an obvious truism, consider the number of times you have heard a speaker confounded and humiliated by discovering that some of his audience were better informed than he about his subject. We like to instruct others, and we are prone to rush into an explanation before we are adequately prepared for it. The result can only be confusion for the hearer and embarrassment for the speaker. You cannot lift others to your level of understanding unless your feet are firmly based on ground above them.

Clarity as the end of exposition implies also that you must somehow gauge the level of intelligence and understanding of your audience, and adjust your exposition to it. Your thought must be presented in terms familiar to them. By deliberate analysis or by happy intuition you must somehow enter into their minds, discover what they know and what they do not know, what terms they will understand, what gaps need to be filled, what chains of reasoning they can follow, how much or how little detail is needed for clarity, how much repetition is necessary, where illustrations are needed and what illustrations will be understood, and how fast they can progress from one step to the next. You may learn by careful study or experience how to adapt your material to a particular audience, but for most occasions you need also some gift of imagination, intuition, or insight that enables you to see into the minds of others. It is this gift that makes the good teacher. He knows what mistakes his pupils will make before they make them, and guards against them. He knows what steps in the learning process will prove difficult, and helps to prepare for them. He has a sympathetic understanding of his pupils' ignorance, and knows how to cure it.

This sympathetic understanding of others we all have in varying degrees. Cultivate it. Learn all you can too by deliberate analysis of your audience. And then, as you speak, learn to watch for signs of comprehension or mystification.

Two opposite faults arise from misjudging your audience. If you underrate their intelligence you may develop your theme so slowly, load it with so many details, and reduce it to such simple terms that your hearers are bored into irritation or inattention. They may say, "Yes, yes; we know all that. Get on with your discussion. You are wasting our time." If, on the other hand, you overrate their intelligence, you leave them in the dark, mystified, baffled, or confused. If you leave too much to be implied, if your language is too technical, or your progress too rapid, they may say, "I don't get it. It's all over my head. What's he talking about?" Somehow you must find the happy mean between these extremes.

What does it mean to "understand" a thing? For instance, to understand radio reception, atomic structure, germination, human nature, cancer, politics? The confident pretender to knowledge may "explain" that radio is simply a process of catching ether. waves in electronic tubes and transmitting them through a loudspeaker. The radio mechanic can explain how to connect the complicated maze of wires in the chassis so as to get good reception. The engineer may be able to explain how tubes are constructed, and even how they work. But are there not laws and principles at work whose cause is still beyond human conception? The physicists have learned what atoms are made of and even how to take them apart. But can they explain why the particles of the atom whirl with such mad energy in their appointed orbits? And when we turn from nature to human nature can we get from our psychologists, advertisers or politicians a real explanation of why human beings behave as they do? What does it mean to "understand" or to "explain" a thing?

Clarity, understanding, and explanation are relative terms. They may vary through many degrees according to the needs of the particular case.

Specific Purpose in Exposition.—An explanation may be said to be clear when it satisfies the purpose for which it is intended. You will not be expected to lay bare all the secrets of man and nature, but to explain merely what the situation calls for. An explanation of radio for an average group of householders may be clear enough when it tells merely how to connect and operate the receiver. An explanation intended to instruct service men in making routine checks and repairs will have to go much farther before it may be described as clear. But if it is intended to instruct physicists and technicians in fundamental theory, it will need to extend into areas where the average layman or repair man cannot follow. The test, then, of the clarity of your exposition is not whether it lays bare all the mysteries and secret causes inherent in your subject, but whether the hearers understand.

This means that the method, as well as the content, of your speech must depend upon whether you wish to explain a principle, give a general outline of a subject, inform your hearers concerning certain details, give a sequence of directions for performing some operation, or show how to solve a problem, organize a set of complex facts, or understand a term. It will be helpful to consider what your audience have a right to expect from you and your subject. For instance, a large audience assembled to hear a general who, during the war, had conducted a unique campaign. They expected to hear some details of his operations. But all he gave them was a general review of the campaign, and this they had already got from the newspapers. You can't always know what your audience will expect, but you should at least make an intelligent guess. If a group of desperate homeseekers have assembled to hear a talk on the housing shortage, they do not want a recital of facts. They know the facts. What they want is a solution of the problem. And a speech designed to explain a solution of the housing problem will have to employ a method of exposition quite different from that used in a speech which aims merely to inform the audience concerning the facts, or one which aims to explain the causes of the

shortage. There is, then, no single standard method of exposition applicable to all purposes. Method must vary with purpose.

#### METHODS OF EXPOSITION

Begin with the Known.—One basic principle applies to all methods of exposition: you must proceed from the known to the unknown. You must begin with something familiar, something your audience can grasp. For instance, you can explain a new word only by using familiar words. If you explain to me that a koala is a marsupial, and I do not know what a marsupial is, I have not learned anything from your explanation. Or if you explain that a klystron is an ultra short-wave, ultra high-frequency radio generator, I am left very much in the dark unless I have had training in physics.

Or read the following description of how the M1 rifle operates:

When the cartridge is fired, the bullet is propelled down the bore. As the rear end of the bullet reaches a position near the muzzle, the powder gases enter a chamber and impinge against a piston, driving it to the rear. This piston is at one end of and also an integral part of the operating rod. The other end of the rod contains a slotted cam, into which projects a cam-shaped extension of one of the bolt-locking lugs. In traveling to the rear, this slot cams the bolt-locking lug extension upward, rotating the bolt until the bolt-locking lugs are disengaged from their locking recesses in the receiver. The operating rod continues to the rear with the bolt which in turn extracts and ejects the empty case, cocks the hammer, and is then returned.

Is that clear? Not unless you are very familiar with firearms, and perhaps not then. Is the difficulty the fact that you do not understand the meaning of bore, piston, lug, cam, and bolt? Look them up in a dictionary, and see if you are any the wiser. The operation remains unclear because you cannot visualize it; and you cannot visualize it if you have never seen anything like it, if there is no familiar process that you can compare it with. During the war it was found that in training soldiers and workmen to understand or to perform mechanical operations of this

nature, oral exposition was not enough. Neither was a visible demonstration of the operation. The process could be learned only by a carefully planned combination of exposition, demonstration, and practice.

This suggests two things: first, that some processes and operations are too difficult or too complicated for oral explanation. Second, that as some things must be seen, felt, heard, and handled before they can be understood, they should if possible be explained in terms of familiar sense impression—that is to say, concretely. One cannot learn to fly an airplane merely by listening to lectures. It is necessary to handle the controls, to practice under the supervision of a competent teacher, and to get the "feel" of the plane in flight. And so with the learning of other operations-playing football, building a boat, or making a speech. But in all oral instruction, both when accompanied by demonstration and practice, and when the subject or the conditions do not permit the aid of demonstration and practice, that is, when words must take the place of things, the words chosen should be familiar words and they should name familiar things. This is what it means to make your language concrete.

The use of illustrations is another method of explaining unknown things by means of things that are known. The illustration must, of course, be more familiar than the thing it is meant to explain. Or perhaps it is more accurate to say that it must be more understandable-more capable of being visualized. A scientist wishing to explain the smallness of the atom tells us that if the entire population of the world were set to counting the atoms in a single drop of water, and if they worked busily day and night, it would take ten thousand years to complete the count. We can visualize the process sufficiently to obtain some understanding of how small atoms are.

Another scientist illustrates the smallness of the molecule by saying that if you emptied a quart of molecules into the ocean, stirred them evenly through all the waters of the world, then dipped up a quart of water at random from any ocean, you would have in it 25,000 of those original molecules. None of us have seen all the waters of the world, and we cannot judge accurately their breadth and depth, but we can *imagine* how extensive they are, and so can form a fairly adequate notion of the smallness of the molecule. To say, then, that an explanation must proceed from the known to the unknown may mean that you may proceed from the *imaginable* to the unknown. You need not hesitate to take your audience on such imaginative flights if the images you want them to form are based upon things of which they have knowledge adequate for your purpose.

In general, then, you must explain strange things in terms of the familiar, unknown things in terms of the known, new things in terms of old; and you must use concrete language, and employ illustrations that are familiar and understandable.

Note how these principles are exemplified in this passage from President Roosevelt's address at the Jefferson Day Dinner, April 25, 1936. He was explaining the cause of the great depression that began in 1929.

Nebraska's corn and Eighth Avenue's clothing are not different problems; they are the same problem. Before the war, a Nebraska farmer could take a two-hundred-pound hog to market and buy a suit of clothes made in New York. But in 1932, to get that same suit of clothes he had to take two and a half hogs to market. Back in the 'twenties a cotton farmer had to raise seven pounds of cotton to buy one pair of overalls. By 1932, however, he had to raise fourteen pounds of cotton to get those New York overalls.

Obviously the farmers stopped buying as many clothes, and when the farm districts stopped buying, New York's garment districts soon started breadlines. That, however, was only half of the vicious circle. When the garment district's breadlines grew longer, buying power in the cities grew less. Other breadlines formed. Every man on a new breadline meant one person who ate less and wore less. Because the garment worker ate less the farmer sold less and his income went down. The vicious strangling circle was complete.

Amplification and Repetition.—There is a time factor involved in understanding. The clearest possible statement of a matter may not be grasped by the listener because his mind doesn't have time to develop it, unfold it, and get a grip on it. If he could have the statement before him in print so that he could reread it and study it, he might readily come to understand it. And often the full import and implication of a statement is not grasped at once because the listener needs time to relate it and compare it with what he knows. If a significant thought is thrown at him like a sudden dash of water, it may splash off without wetting the surface of his mind. It takes time for some things to soak in.

A skillful speaker will take account of this quality of the human mind and its difficulty in grasping some kinds of subject matter, and he will, by repeating and amplifying his thought, hold it before the hearer until it becomes sufficiently clear. Some explanations and directions need to be repeated again and again. Some need to be amplified by example and detail until their bulk is large enough to make the desired impact. Hardly one student in a hundred can understand from one hearing a clear one-sentence statement of how the diaphragm functions in breathing. Several repetitions of the statement will promote understanding, but a good deal of amplification by means of illustration and detail will be needed if understanding is to be complete.

Professor Robert A. Millikan, in a public address, attributed civilized man's astonishing development during the past century to "the discovery and utilization of the means by which heat energy can be made to do man's work for him." But he knew that this statement, though quite understandable, was not full enough to enable the audience to realize his meaning, so he amplified it as follows:

The key to the whole development is found in the use of power machines, and it is a most significant statistical fact that the standard of living in the various countries of the world follows closely the order in which so-called laborsaving devices have been most widely put to use. In other words, the average man has today more of goods and services to consume in about the proportion in which he has been able to produce more of goods and services through the aid of the power machines which have been put into his hands. In this country there is now expended about 13.5 horsepower hours per day per capita—the equivalent of 100 human slaves for each of us. . . . In the last analysis, this use of power is why our most important social changes have come about. This is why we no longer drive our ships with human slaves chained to the oars as did the Romans and the Greeks. This is why we no longer enslave whole peoples, as did the Pharaohs, for building our public structures, and lash them to their tasks. This is why ten times as many boys and girls are in the high schools today in the United States as there were in 1890-more than five million now, half a million then. This is why we have now an eight-hour day instead of, as then, a ten, a twelve -or sometimes a fourteen hour day. This is why we have on the average an automobile for every family in the country.<sup>2</sup>

Brevity of statement is, of course, often desirable. But there are many times when the point you wish to explain must be drawn out, repeated, or amplified if it is to be clearly grasped. It is often, as was stated above, one of the speaker's hardest tasks to discover how much or how little amplification of a point his audience will require. Heed again Aristotle's figure of the baker and see that your cake is neither underdone nor overdone, but just right.

Specific Methods of Exposition.—In general the methods of exposition are the same as the methods of analysis discussed previously in the chapter on Analysis-definition, time-order, spaceorder, cause and effect, elimination, and division. Refer again to that section (pages 115-117), and note especially Professor

<sup>2</sup>From "Science and the World Tomorrow," Representative American Speeches: 1938–1939 (New York, 1939). Reprinted by permission of the author.

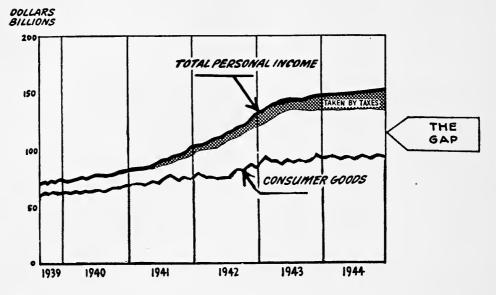
Beard's emphasis on the need to understand the relationships between things. This list of methods is not exhaustive, but it should be suggestive. We might add to it the notion that a thing is often explained in terms of its effects. A thing is what it does. A door, for instance, is something that closes an opening in a wall. Electricity, for the layman at least, can only be explained in terms of what it does. And so also a law, a disease, a historical movement may be explained in terms of its effects.

Note how this, and other, methods of exposition are exemplified in Curtis's definition of public duty:

By the words public duty I do not necessarily mean official practical participation in the details of politics without which, upon the part of the most intelligent citizens, the conduct of public affairs falls under the control of selfish and ignorant, or crafty and venal men. I mean that personal attention which, as it must be incessant, is often wearisome and even repulsive, to the details of politics, attendance at meetings, service upon committees, care and trouble and expense of many kinds, patient endurance of rebuffs, chagrins, ridicules, disappointments, defeats-in a word, all those duties and services which, when selfishly and meanly performed, stigmatize a man as a mere politician; but whose constant honorable, intelligent, and vigilant performance is the gradual building, stone by stone, and layer by layer, of that great temple of self-restrained liberty, which all generous souls mean that our government shall be. From "The Public Duty of Educated Men."

One other method of exposition needs a word of comment: the method of narration. In explaining the growth of a movement or institution it is the obvious, if not the only, method. The speech on "Broom Corn" at the end of this chapter is almost entirely narration. The value of the narrative method in creating interest was discussed in the preceding chapter, and you will find there examples of how it may be used in expository speaking.

Charts and Diagrams.—There is a growing emphasis on the use of visual aids in teaching, and a growing recognition of the value of charts, diagrams, and demonstration materials in all sorts of explanatory talks. Many of us are more eye-minded than verbal-minded. We understand a thing if we have seen it with



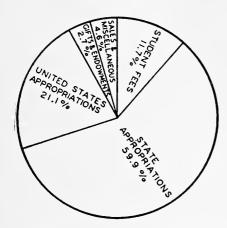
This figure was used by the Office of Price Administration to explain what economists call "the inflationary gap"—the gap between the amount of goods available and the amount of money consumers have to spend.

our own eyes better than if we have merely heard it explained in words. Many subjects have to be visualized before they can be understood, and any aid to visualization is an aid to clarity. For any expository talk you have to give, you should consider whether there is not some visual aid that will help your audience to understand what you are explaining.

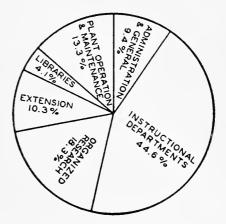
These aids may take various forms. For some classroom speeches a simple blackboard drawing will be helpful, perhaps a drawing that you can make as you talk. For others you may be able to prepare in advance charts and diagrams to be displayed when needed. Or you may be able to use pictures, maps, models, or other demonstration materials.

Numerous examples of the visual representation of facts may be found in current textbooks, magazines, and newspapers. The relation, for instance, between wages and prices will be shown

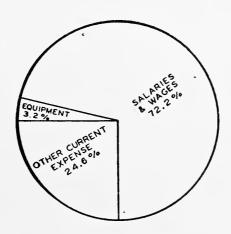
## THE EDUCATIONAL OPERATING DOLLAR 1944-1945



Where it came from



What it was spent for



How it was spent

These circles divided into sectors were used by a university official to explain where the university's revenue came from, what it was spent for, and how it was spent.

by a graph. The growth in the national debt from decade to decade will be represented by pictures of stacks of dollars, or by money bags of various sizes. The proportions of a corporation's intake that goes into wages, supplies, dividends, etc., will be represented by segments of a circle, or slices of a pie. Such devices help to give clear pictures of relationships. Learn to use them whenever their use will be helpful in accomplishing your purpose.

Several cautions must be observed in the use of visual aids. Some of them are so obvious that one feels ashamed to mention them, but experience shows that they need to be mentioned. First, make sure that your display is large enough and plain enough to be seen by all of your audience. Some small gadget that you hold in your hand, or thin pencil lines on a heavy cardboard, will be seen only by those in the front row. If the gadget just is small and can be seen only by those who are close up, you had better not use it.

Second, display materials must be so managed that they do not impede communication with your audience. You will need to give part of your attention to the display, but only that you may show it to your audience. Don't talk to your charts and diagrams; talk to the audience. And don't stand between the audience and what you want them 'to see. Avoid also keeping your materials where they will attract attention after they have served their purpose. Strive always to keep control of your hearers' attention, directing it where you want it.

Third, be sure to explain everything in your display that needs explanation. You may be so familiar with your materials that you tend to assume that every one else understands them too. Students of physical education, long familiar with the circles and crosses that stand for opposing players on athletic teams, are often astonished to discover that such symbols in the diagrams of plays are meaningless to those who take no active interest in sports. And an aviator attempting to explain air-foils was astonished to learn that what he had meant for a cross-section of

a wing was taken by some of his audience for an outline of the wing as seen from above.

Make sure, then, that your visual aids are really aids to clarity, and that they do not become hindrances. In making an explanation you must learn to think vicariously—to sit in on the operation of your hearers' minds and see what is going on there. For this there is no substitute for a quick intelligence and an alert imagination.

Test Questions on Exposition.—Use the following questions to test the effectiveness of exposition wherever you find it.

Was the exposition clear?

- 1. Was it flavored, but not colored, by the speaker's personality?
- 2. Did the speaker apparently make an honest effort to present all the relevant facts?
- 3. Did he know more about his subject than his hearers knew?
- 4. Did he adapt his exposition to the intelligence and understanding of his audience?
- 5. Did the exposition satisfy the purpose for which it was intended?
- 6. Was it based upon things known or understood by the audience?
- 7. Were the terms employed effectively concrete?
- 8. Did the speaker employ the proper amount of repetition and amplification?
- 9. If visual aids were employed, were they so used as to promote clarity?

#### **EXERCISES**

Study carefully the speech on broom corn that follows. What method of exposition is chiefly employed? Do you find the explanations of how hickory brooms were made, and how broom corn is harvested, sufficiently clear? Note how the speaker, when interest was likely to wane, has spiced his narrative with homely humor. Was this appropriate to the audience and occasion?

#### **BROOM CORN**

FRANK F. COLLINS

[An address delivered before the Champaign-Urbana Kiwanis Club]

IF I were permitted to make two guesses, my first would be that a majority of you men have arrived at the present point in your satisfactory and successful (and in some cases eminent) careers in complete, satisfied and blissful ignorance relative to the subject of broom corn. My second guess would be that you could well continue to fox-trot down the vale of years to the end of your alloted days and die in the hope of just as glorious an immortality if you remained in that same state of happy ignorance of this somewhat prosaic subject.

But your program has decreed otherwise. Your head "Hog caller" Mark Norton telephoned me one day last week as following: (Quote) Frank, we'd like for you to make us a talk on Broom Corn at our weekly luncheon next week, providing you happen to know anything about this subject. (End of quote.) That seemed to me to be something in the nature of a challenge, and I think affords me sufficient excuse to ignore the excellent advice given in that well-known old proverb: "Blessed is the man who has nothing to say, and proceeds not to say it."

When Franklin was about to launch "The Saturday Evening Post," a publication that has now worked up a rather tidy circulation, he fell desperately in love with a little, blue-eyed Quaker lass, and as she reciprocated his affection in fullest measure, he hied himself to her widowed ma and asked for her hand in marriage. When the good lady hesitated in giving her consent he asked what her objections were. She replied she had no objections to him personally but was afraid his future was staked on a very hazardous undertaking. There were already two newspapers in America and he proposed to start a third. She was afraid that in a field of endeavor so highly competitive he would

have great difficulty in extracting sufficient mazuma to support her little gal in the style to which she had been accustomed. I too know something of overcrowded newspaper fields and I'll mention that a bit later as it is directly responsible for my connection with the broom-corn industry.

Until Franklin was developing some gray hairs, the sweeping down in America was done with tough twigs tied in bundles or with hickory brooms. Hickory brooms were made by the simple process of taking a straight hickory stick and a sharp jack-knife and shaving down the outer portion of the stick to a point about three inches from the bottom, leaving these attached and bending them over the end, tying them together and cutting off the ends evenly. I ran across one of these brooms in the city museum at Dayton, Ohio, a few years ago and sought permission to borrow it to exhibit at a convention of the National Broom Manufacturers Association, but the guy in charge of the museum either thought too much of the broom or too little of me to grant the request. I chose to think he liked the broom.

Broom corn is native to India. When Franklin's fame had exceeded colonial bounds, some friend abroad sent him a crude little whisk broom which he found useful in dusting off his Sunday "britches" when he strolled down to Independence Hall to sign the Declaration of Independence or sallied forth for other public appearances in the line of civic duty.

On this little broom he found three tiny seeds clinging to the panicles of the fiber, and being of a curious turn of mind and anxious to learn what type of plant produced such tough, pliable fiber he planted the seed in his garden. One of the seeds grew and produced a tall graceful plant somewhat resembling Indian corn, with a more slender stalk, narrower leaves, and in place of the tassel the top flaunted a crest of fiber. This plant attracted the attention of his neighbors and he gave them some of the seed and for several years broom corn was seen growing in the flower gardens of Philadelphia simply for ornamental purposes.

It was not until 1797 that broom corn was grown commercially in this country. John Levi Dickinson, an old bachelor living in North Hadley, Mass., planted a patch in his garden and harvested enough of the fiber or straw to make thirty brooms. They were made round like the old hickory broom but found to be far superior for sweeping, and all thirty sold readily. This encouraged him to increase the size of his patch the following year and the crop produced enough raw material to make about twenty-five or thirty dozen brooms. Some customers came from considerable distances to make purchases and the success of the enterprise caused him to remark that some day the broom industry would be the greatest industry in America. That, however, was before the birth of Johnny Rockefeller, Henry Ford, the CIO or the WPA. Enthusiasm is oft responsible for false prophecies.

For a good many years there was quite an acreage of broom corn around North Hadley and several factories processed the crop. But broom corn developed into a migratory plant. There was just a little bit of the Gypsy in it and when it was found that the fertile soil of the Mohawk Valley in New York produced a better grade of brush, the plant bid adieu to the land of the bean and the cod and moved over to New York, where it flourished for forty years. Factories were built at Syracuse, Rochester, Amsterdam, Lockport, Ft. Hunter and other points, and for many years Amsterdam was considered the manufacturing center of the industry and there are still four factories located there.

The Niskayuna Shakers grew large fields of it and also interested themselves in broom manufacturing. To them is credited changing the broom from the round shape of the old hickory broom to something of its present streamlined proportions. They broadened its shoulders, thinned down its waistline and spread out its skirts to give more sweeping surface. A winding machine was developed to fasten the fiber to the handle more securely and sewing machines to take the place of hand needle sewing. There

the industry flourished for many years, then spread to Ohio and Tennessee.

It was not until 1867 that the crop was grown in Illinois. Then Col. John Cofer, a farmer living southeast of Arcola, whom I knew quite well in the late years of his long life, went to Nashville, Tennessee, to visit a son who was employed in a broom shop there. He became interested in the crop and shipped home several bushels of seed, which he and several of his neighbors planted. By this time several factories had opened up in Chicago, and as the soil and climate of this section of the state seemed especially well adapted to the crop and produced a superior grade of brush, and due also to the fact that it could be shipped to near-by factories at a lower freight rate, they paid rather high prices for the brush. This immediately popularized the crop and the territory, which became known as the Central District, soon spread to almost the size of its present proportions, which includes the Southern half of Douglas County and all of Coles and Cumberland counties, with a sprinkling of planting in all adjacent counties with the exception of Champaign. Roughly the district extends from Arcola down through Charleston and Mattoon and on to Neoga and Greenup.

Harvesting a crop of broom corn is the real headache as it must all be done by hand labor. Several thousand men are needed to help in the harvest. Fortunes have been spent in trying to develop a satisfactory harvesting machine but all efforts have met with failure. For many years the district depended on hobo labor and the Central District was the mecca each year for thousands of these knights of the road. They arrived on freight trains and on the rods and blind baggage of passenger trains. They came with wonderful appetites but no change in linen. They were fed in the farm homes, and the hay lofts were their dormitories. It was no soft job for the farm wives to feed twenty-five or thirty of these men three squares a day and many of them finally rebelled. The district once produced fully onehalf of the total crop grown in America, but now produces only

about 20 per cent, the bulk of the crop being grown in Oklahoma, Kansas, Texas, Colorado and New Mexico.

When I came to Arcola at the turn of the present century it seemed to me one field in every four or five was devoted to broom corn, and newspapers in Arcola were about as thick as broom cornfields in the territory adjacent thereto. Here was a town of less than 2500 population supporting three local newspapers, although when I say "supporting" I use the word somewhat figuratively. I became the publisher of the Arcola Record, an old Republican paper established in 1866; across the street was the Herald, the Democratic weekly, faithfully exuding the doctrines of their beloved Tom Jefferson liberally sandwiched with patent-medicine advertising, while down the street was the Arcolian, an independent paper presided over by a rather talented writer, a master of invective, who took pot-shots at most every one, but especially me.

Competition was keen but we three publishers remained on fairly friendly terms and occasionally went fishing together in the Okaw River four miles west of town. Along the banks of the more or less raging Okaw there was a fine persimmon grove and in the fall of the year when the fish failed to respond in a proper spirit of co-operation we would climb those persimmon trees and eat of the fruit thereof in order that we might shrink our bellies to a size proportionate to the rations we were able to acquire by means of our labor in the "Fourth Estate."

There I had a distinct advantage. I was much the youngest of the three publishers and the tender walls of my youthful stomach shrank more readily; so I was able to subsist on less rations, save something from my earnings, and eventually bought out the other two papers and consolidated the three as the *Record-Herald*, and was thus engaged as a country newspaper publisher for thirty-seven years. However, long before this, feeling the need of more room in which to flap my fledging editorial wings and due to the fact that there was no trade publication devoted to the broom and broom-corn industries, I founded

Broom and Broom Corn News, which I published for a period of thirty years as a sixteen-page weekly trade periodical, disposing of my newspaper interests recently and moving to Champaign so I could join the Kiwanis Club.

There is not much literature published on the subject of broom corn, aside from the thirty bound volumes of Broom Corn News. So far as I know there are only two pamphlets, one issued by the Department of Agriculture on the care and cultivation of the crop and the other a brief history of the industry which I wrote some fifteen years ago. These two volumes could be supported by very small book ends, which brings to mind the old story of the woman whose hobby was training living book ends. Her plan was to catch two animals of like species and size, train them to sit with their backs toward each other and place books between them. She had two mice holding up Little Women on the parlor table, two wolves in the kitchen holding up Kitty Foyle and two skunks in the basement holding up Dolphi Hitler's Mein Kampf.

Well, I've rambled on at considerable length and we haven't got any broom corn planted, so I think we'd better plow up a patch and get going. A bushel of seed will plant about eighteen acres. Rows are planted with special plates so the seed will be dropped close together. The ideal stand is fifty to sixty stalks to the rod. The crop matures ready for harvest in about ninety days. It will grow with less moisture than most Illinois farm crops and some of the best crops we have ever grown in the Central District have been in drouthy years. Aside from the crops wanted for seed, broom corn is cut while the seed is in the dough stage, for at that stage the brush is green in color and the fiber more tough and pliable. Where the seed is allowed to ripen the brush takes on a reddish-brown appearance and the brush is more harsh.

Considerable broom corn is grown in Italy, Austria and Argentina. In Southern Europe the brush is more or less a byproduct, as the seed when allowed to ripen has considerable nutritive value and is used for food for both man and beast. The brush is therefore much less desirable for brooms.

In Illinois the plant usually grows to a height of about twelve feet, so the heads are above a man's reach. In order to harvest, the rows are broken down in tables. Broom-corn cutters are generally known as canaries. Preparatory to cutting, the canary walks backwards between two rows bending the stalks down and diagonally forward, so the break comes about waist-high and the heads of brush extend over the opposite row. Two rows thus broken together are known as a "table." A table is the unit of work and consists of two rows one-quarter mile long broken together. An ordinary canary cuts about three tables a day, an expert four and sometimes five.

Last summer our early crops were cut at a dollar a table. Then came a rainy season, help became scarce and the canaries finally boosted their price to \$2 and \$3 per table all without advice or help of the rotund John L. Lewis.

After the corn is tabled the canary goes down one side of it cutting off the stalks one at a time and laying the heads in bunches on the table, then repeats the same operation on the other side. This is done with a small broom-corn knife with a rather large round handle and a blade about six inches long. The brush is later picked up and placed on dump wagons and hauled to the shed and dumped on the ground preparatory to threshing the seed from the brush.

A broom-corn shed is a fresh-air affair. It is built with good foundation and roof but the sides are left open. A shed large enough to care for a 20-acre crop is 24 feet wide and 48 feet long. It is divided into six stalls or bents. Along the partition studding are nailed slats about ten inches apart to support movable slats on which the brush is placed.

It takes a crew of about twenty-five canaries to keep a seeder going at capacity. Several men carry the brush from the piles on the ground and place it on long tables ahead of the seeder. Here it passes through the hands of several men who untangle, straighten and even the brush before it passes through the seeder. The seeder consists of revolving cylinders set with many sharp spikes. Conveyor belts carry the brush through these cylinders. Several other canaries carry the seeded corn to the shed, where it is handed to still others who place it on the slats, being careful to leave plenty of space between the tiers for air circulation.

There the brush remains for two or three weeks until "cured." Then a baling crew comes along and presses the brush into large bales weighing 300 to 400 pounds each. The crop is then ready for the market, but as our mutual friend, the late lamented W. Shakespeare, once remarked: "Aye, there's the rub," for there is no market in the sense that there is a market for other farm crops. The buyer deals directly with the grower at the farm.

All broom-corn crops have something in common, but differ one from another as the Kiwanis member differs from the fellows sitting on either side of him. What suits one manufacturer does not suit another, because of different types of brooms they make. So the dealer, usually accompanied by the manufacturercustomer, drives to the farmer's shed, in case he has any tires, and inspects the corn. In order to soften him up and get him ready for the kill, the buyer usually starts in by telling him a few stories, allegedly funny. When the farmer finally smiles the dealer offers him a little less than he thinks the crop worth, the grower asks a little more than he hopes to get and they resolve themselves into a committee of the whole and some good old-fashioned horse trading ensues and the deal is consummated. At least that's the way the Illinois market is conducted.

The same is generally true in the West, with the exception of the Washita Valley District down in Oklahoma, of which Lindsay is the center. A large number of dealers and manufacturers congregate there each summer, the farmers haul their corn to town in trucks and wagons, park them on the street and await the inspection of the buyers. The corn is not sold at auction but by private bids, and by night usually all the corn shown on

this street market is sold. I have visited this market several times and have seen as much as twenty-five to thirty carloads sold there in a single day.

Considerable brush has been grown for many years in the Oklahoma and Texas Panhandles, Colorado and Kansas—the very heart of the Dust Bowl immortalized in Steinbeck's *Grapes of Wrath*. During those dusty years many growers abandoned their farms and New Mexico stepped forward with a plant sufficient to take up the slack. Now they have had two years of good rains, the Dust Bowl has been revitalized and the abandoned farms are again producing. Last year Robert Finley of Baca County, Colorado, had an immense acreage of broom corn, raised thirty-two carloads and sold it for \$40,000—the largest single sale by one grower in the history of the industry.

Some of the farmers out there grow the Standard Variety like Illinois and Lindsay, while others plant a Dwarf variety that grows to only a moderate height and can be harvested without breaking down into tables. Some of the growers have sheds for proper curing while others simply pile it in ricks on the ground and trust for weather that will properly cure it. If a rainy season sets in, the brush is darkened and has less commercial value as manufacturers must put it through an expensive process of bleaching and dyeing, by which processes they are able in some measure to simulate the desired color.

Since harvesting is an expensive process the tenant farmer pays all the expense and gets two-thirds of the crop in Illinois and the landlord gets one-third. In the West the tenant gets even a greater proportion. In Illinois the average yield is a ton to about three to three and one-half acres. Out in the high plains of the West it sometimes takes eight or ten acres to produce a ton. I had one field last year that produced slightly over a ton to two acres and, as it was sold at a good price, brought \$96 an acre, thus giving the landlord a rental of \$32 an acre. This, however, was an exceptional 'yield.

The average price in Illinois over a long period of years has

been between \$110 and \$120 per ton, although I have seen it sell all the way from \$50 to \$505 per ton. In high-priced years some manufacturers put Japanese rice straw or Missouri or Florida swamp grass as a filler in the center of their cheaper grade brooms.

In high-priced years, occasioned by a short crop, there often comes a flood of cheapgrade brooms from Southern Europe and South America. Until 1927 there had never been a protective tariff on imports, which frequently depressed prices and upset the apple cart just when the grower thought he was going to hit the jack-pot and roll his shed full of nickels. To correct this, as Secretary of the National Broom Manufacturers Association, in which capacity I served the industry for fifteen years, I went to Washington and presented a brief before the Ways and Means Committee seeking a protective tariff on both imports of broom corn and Japanese rice straw. This powerful committee appeared to be by no means spellbound by my argument, but did give serious attention when I emphasized the fact that the obnoxious corn borer which was then threatening the Indian corn crop of Eastern states had been brought over in Italian broom corn, and the United States Government had spent several million dollars more combating this pest than the total value of broom corn in many years. They were quite adverse to placing a tariff on Japanese rice straw, as they did not want to offend a friendly nation of yellow, slant-eyed, little hypocrites. I stayed in Washington for ten days, rounded up the Congressmen and Senators of the broom-corn states, who brought enough pressure on the committee to recommend the inclusion of these items in the tariff bill which was later enacted into a law. We also got a requirement that all imports should be subject to fumigation, which further penalized shipments from abroad.

In the first year of the first of the many terms of the Roose-velt administration—some of you old-timers will doubtless remember back that far—the National Recovery Act was passed and each industry was asked to formulate a code for the regu-

lation of hours, wages and trade practices. I spent considerable time in Washington on this. One of the trade practices for which we asked governmental approval was a requirement that any broom made of materials other than broom corn should carry a label stating that such and such materials were used as a substitute for broom corn. This was for the protection of the American housewife and to discourage the manufacturer from cheapening his brooms. Again we came up against those who did not want to include Japanese rice straw for fear we should offend a nation whose rulers trace their lineage back to Divinity. It took a long hearing and much argument but we finally won our point. This may have been the start of the present Japanese war. If so, it wasn't worth it.

At the same time I was the executive officer of the National Handle Manufacturers Association and helped formulate their code. Working for the two associations I made fourteen trips to Washington within the year, spending much time on matters the administration considered monumental but the industries considered trivial. If I were making a similar number of trips to the Capitol on matters of such small consequence now, I should be branded as just another Washington "parasite." While working on the handle code I chanced to meet a prominent Russian official one evening in the Raleigh Hotel and as he spoke better English than I did Russian, we carried on our conversation in my native tongue. When I explained my mission he suggested that so far as the broom-handle industry was concerned it could be put on a definitely prosperous basis if I could get an order issued that two handleskies be required on every broomski regardless of expenski.

About 1500 Illinois farmers grow broom corn and five times that number in the West. There are approximately 2000 broom factories in the United States, many of them being small affairs employing only one or two, while some of the larger factories equipped with modern machinery employ as many as two hundred people. Then there are the handle, twine and wire mills,

so those regularly employed within the industry number about 20,000.

Fifty million brooms are produced annually in this country and as a ton of broom corn makes about a thousand brooms, 50,000 tons are needed annually to supply the demand. These fifty million brooms sell for about \$25,000,000. This seems like small change when compared to government spending of astronomical proportions, but still a sizable sum as you and I figure our income-tax returns. The sale of brooms has not increased in proportion to the increase in population, as carpet sweepers, brushes and vacuum cleaners do a lot of sweeping, but the manufacture of vacuum cleaners is now forbidden, which may increase broom demand.

I have seen brooms sell all the way from two dollars per dozen to eighteen dollars per dozen wholesale, but rest assured the wellmade broom will outwear several poor ones. There is no economy in the purchase of a broom built down to a price rather than up to a standard. Sometimes the demand is heavy and manufacturers may assume an independent attitude—as at the present time when the government is buying millions of them -while at other times business is highly competitive as indicated by the following incident.

A Chicago manufacturer seeking to widen his territory sent his salesman out to Kansas. He was so laden with samples that he dropped dead of heart failure at Topeka. There was nothing on his person to identify him except the order book bearing his name and that of his employer. The coroner wired the factory of his death and asked what disposition they should make of the remains and was surprised to receive the following telegram: "Search the body for orders. Return broom samples by freight." The manufacturer was more interested in orders for brooms than dead bodies.

To make a broom, varied interests are employed-farmers to grow the corn, laborers to harvest, factories to process it, mills to turn the handles, mines to furnish the metal for the wire locks and nails, men to grow the cotton and flax from which the twine of varied hues is fabricated, dealers to handle the crop and supplies, and railroads and trucks to transport the raw materials and finished products, and bankers to finance the several operations.

No one knows who thought up the first broom. They were made long before we knew anything about broom corn. When Columbus came over on his famous yachting trip he found the Indians sweeping their wigwams with tough twigs bound with rawhide. When missionaries penetrated the heathen lands they found natives sweeping their huts with coarse grasses bound with bark. The women of the Bible swept their tents—so the good book tells us.

The broom is so ancient and universal that the primitive lore of the Germans, the Italians, the Dutch and the Danes all had the familiar proverb, "A new broom sweeps clean."

Throughout the ages the broom has added to sanitation and health and has prolonged the life of man.

# PERSUASION

CHAPTER FOURTEEN

There is for every man a statement possible of that truth which he is most unwilling to receive—a statement possible, so broad and so pungent that he cannot get away from it, but must either bend to it or die of it. Else there would be no such word as eloquence, which means this.

EMERSON, Eloquence

The Orator attains his End the better the less he is regarded as an Orator. If he can make the hearers believe that he is not only a stranger to all unfair artifice, but even destitute of all persuasive skill whatever, he will persuade them the more effectually, and if there could ever be an absolutely perfect Orator, no one would (at the time at least) discover that he was so.

Whately, Elements of Rhetoric

THE Nature of Persuasion.—Throughout this book we have considered persuasion as the chief, if not the only, aim of speechmaking. We have considered the choice and arrangement of materials in the light of what they may contribute to persuasion. We have judged the various aspects of delivery by their persuasive effects. And we have considered the relations of interest and exposition to persuasion. Some additional, and more specific, aspects of the topic will be treated in this chapter.

What do we mean by persuasion? We cannot do better than turn for an answer to what is perhaps the first account of public speaking printed in the English language—William Caxton's Myrrour & Dyscrypcyon of the Worlde, published in 1481. He defined rhetoric as "a science to cause another man by speech or by writing to believe or to do that thing which thou wouldst have him for to do." Then, as now, the term persuasion covered both appeals for action and arguments designed to make the

hearer change his beliefs, and we may include also such aims as allaying prejudice, deepening conviction, arousing emotion, and changing attitudes.

Belief and Action.—The relation of belief to action needs discussion. Those who look upon man as a purely rational animal are likely to assume that belief always determines action, and that action always waits upon belief; that we always do what we believe we ought to do, and that we never do what we know we ought not to do. No less an authority than Archbishop Whately said that conviction of the understanding is an essential part of persuasion.

One famous historical example should suffice to refute such a belief. Benjamin Franklin was asked by the eloquent preacher George Whitefield to contribute to a scheme for building an orphanage in Georgia, and refused, because his judgment told him the scheme was unsound. But, he relates:

I happened soon after to attend one of his sermons, in the course of which I perceived he intended to finish with a collection, and I silently resolved he should get nothing from me. I had in my pocket a handful of copper money, three or four silver dollars, and five pistoles in gold. As he proceeded I began to soften, and concluded to give the coppers. Another stroke of his oratory made me ashamed of that, and determined me to give the silver. And he finished so admirably that I emptied my pocket wholly into the collector's dish, gold and all.

Have not many of us had similar experiences? Every teacher is familiar with that amiable student who confesses in all sincerity that he knows he ought to study, who wants to make a good record, but—well, you know—there are many distractions, and it's hard to settle down to work. Have you never scolded yourself for not writing that letter to Aunt Nellie, who has been very kind to you? Have you never felt ashamed of that irrational and groundless prejudice against some person or institution? The fact is that we do not always do the things we know we ought

345

to do, and we do not always believe the things we know we ought to believe. Neither do we always refrain from doing and believing the thing we know we ought not to do and believe. And so the art of persuasion must go beyond a mere study of the reasoning process.

The Importance of Reasoning.—But all this does not indicate that reason and belief are unimportant in determining conduct. Unless, like Franklin, you are carried away by your emotions, you do not ordinarily invest money in a project which you believe to be unsound. Most of us do not need to be urged to support a good cause; we merely need proof that it is good. And all of us resent any attempt of a speaker to carry us against our better judgment. Temporarily an assembly may be swept along by emotion or prejudice, but in the long run the better minds prevail and reason wins. Persuasion, to be truly effective, should rest upon a sound logical base. This is not to say that all persuasive speeches should be argumentative, either in whole or in part. There are many occasions on which the audience is already convinced that the proposal is sound and needs only to be moved to action, but the proposal should always be capable of logical proof.

The methods of logical argument were treated briefly in the chapter on Analysis and little more need be said about them here. Examples of logical reasoning will be found in the speeches included in this book. All students of speaking should become familiar with one of the numerous available texts on argumentation or logic. But though they are useful in teaching analysis, briefing, and the laws of evidence, their rigid prescriptions are not always desirable in public speaking. And formal syllogistic reasoning, as George Campbell long ago observed, "bears the manifest indications of an artificial and ostentatious parade of learning, calculated for giving the appearance of great profundity, to what is in fact very shallow." One may reason soundly

<sup>&</sup>lt;sup>1</sup>The Philosophy of Rhetoric, I, vi (1776).

without knowing all the figures of the syllogism, and on the other hand the devil is reputed to be a good logician. Honesty of purpose, and willingness to examine and to use fairly all the relevant facts, are often more important in producing sound argument than is an acquaintance with the laws of formal reasoning. And many a just cause fails of acceptance not because the speaker who advocates it is illogical, but because his hearers are ignorant, prejudiced, or unwilling to listen to reason. Our emphasis in this chapter, then, will be upon persuading others to accept the truth, or what we believe to be truth, and to act upon it.

The Basis of Persuasion.—The basic question we must try to answer is this: How can you "cause another man by speech to believe or to do that thing which thou wouldst have him for to do or believe?" What is the activator of human behavior? Can we find the "lowest common denominator" that determines all of man's actions? More specifically, can we find the thing that will make him do what he would not do without our urging?

Many attempts have been made to find, and to name, this motive force of human conduct. Perhaps the first answer that comes to mind for the questions above is you must give a man "reasons." But we have found that men do not always act on their reasoned beliefs. Another ready answer is that you must appeal to his "interests." That sounds helpful, though we are all aware that we do many things that are not for our best interest. In another sense interest is related to attention, and one of our older psychologists says, "What holds attention determines action." Other psychologists attribute all behavior to "conditioned reflexes." Among other terms commonly used to explain behavior are inducement, incitement, need, urge, want, instinct, desire, and motive. It is apparent of course that many of these terms, if not all of them, mean essentially the same thing. The most satisfactory for our purposes will probably be the lastmentioned—motive.

Before we attempt to analyze human motives and point out how they may be appealed to in persuasive speech, we should note Aristotle's contribution to this problem. "All men," he says, "individually and in the aggregate, have some aim, with a view to which they choose or avoid; and this may summarily be described as Happiness . . . for Happiness and the things which tend to it, and the things adverse to it, are the subject of all attempts to exhort or dissuade." If Aristotle's view be accepted, then we should ask ourselves in preparing a speech, How can I make my hearers feel that the course I propose will bring them happiness? It may be well to recall that one of the inalienable rights named in the Declaration of Independence—the rights that governments are designed to protect—is "the pursuit of happiness."

#### **MOTIVES**

Their Classification.—What are the things that make people happy? What are the basic human motives? We can, of course, consider only those that are common to all audiences, excluding such local, temporary, and, shall we say, trivial concerns as the desire of students at a mass meeting to win an approaching game. And we must try to avoid mere juggling with wordssaying, for instance, that all men are controlled by "self-interest," while ignoring the fact that their various interests may be as far apart as preparing their souls for heaven, and making a killing in the stock market.

Many writers on speech-making have attempted to discover and classify the basic human motives. Let us notice two of the best attempts. First, among the "parts of happiness" and "goods" mentioned by Aristotle are such things as good birth, goodly and numerous offspring, wealth, good repute, honor, health, happy old age, friendship, virtue, power, life itself, natural abilities, that which many aim at, and that which many praise. He discussed also the relative value of "goods," explaining how one may be recommended as preferable to another. Among modern

writers the classification of "impelling motives" of Arthur Edward Phillips has been very popular.<sup>2</sup> These are self-preservation, property, power, reputation, affections, sentiments, and tastes. You will notice that the second list contains nothing that is not included in the first—which may suggest that the basic problem of moving men to action has not altered in two thousand years. Human nature remains relatively constant.

In order to take advantage of current terminology and current emphasis we will find it convenient to discuss these motives under a different set of headings.

Security.—Any one who reads or hears current comment on social and political problems will notice the frequent occurrence in such discussions of the word "security." During the Great War we were concerned with national and personal security—freedom from attack. And now, in a time of peace and relative prosperity, each element of the population is vitally interested in holding secure its possessions, its privileges, and its opportunities.

President Roosevelt voiced the deepest aspirations of mankind when he proposed the ideal of a world free from want and free from fear. It is this desire for safety and economic well-being that underlies some of the basic conflicts in American life. Business men want a stable society where the prices of the things they buy and the demand for the things they sell will remain relatively constant and dependable-a condition of stable prosperity. Farmers too want to feel secure against price fluctuation and depressions, and to know that when the crop is harvested there will be a market for it. For their protection the Agricultural Adjustment Act was passed. Laborers want to be secure in their jobs, and to have a wage high enough to make them secure against want. For their protection the Social Security Act was designed. Some economists now advocate a guaranteed annual wage that will protect the workers against the hazards of temporary lay-offs. The managers of industry would seem to be

<sup>&</sup>lt;sup>2</sup>Effective Speaking (Chicago, 1908).

above such dangers, but the fact is they are deeply concerned lest government or labor deprive them of secure control over their properties. Some of these groups are in conflict with each other, but a basic desire of all is, in one form or another, security.

The desire for security is the motive around which many current debates are conducted, both in and out of Congress. Can we achieve abundance for all? Can we keep sixty million workers fully employed? How can we harmonize the conflict between management and labor? Can "free enterprise" be preserved? A recent speaker before an industrial conference deplored "the frantic search for phony security," and declared that no one can guarantee the people "economic security, and leave them their civil liberty and personal freedom." But spokesmen for labor insist that without economic security liberty is meaningless.

And so with disputes over international policy. Does national security require that we retain our national sovereignty, or should we co-operate fully with the United Nations Organization? Is a large standing army, supported by a draft, necessary for national security? How should the atom bomb be controlled? Should we have naval bases in the Pacific Islands? Is it important to cultivate friendship with South America? Should we help to rehabilitate England? Are we in danger from Russia? President Roosevelt recommended the Brettón Woods monetary proposals on the ground that they would help the people in all countries to "work out their several destinies in security and peace." But some Senators opposed them on the ground that they would destroy American security. In such disputes we may say that our chief interest is patriotism, or independence, or altruism, but in most instances the thing we really care about is some form of security.

The desire for security is fundamental and universal. It probably operates in more ways than we commonly suppose—in determining why businessmen are conservative, why politicians are evasive, why women marry, and why professors remain professors. If you have a plea to make—for better housing, for health insurance, for oil heating, for control of corporations, for busi-

ness morality—see whether you cannot link your proposal with this fundamental desire.

For examples of adaptation to this motive, turn to the speeches of Henry, Curtis, Washington, Carleton, Baldwin, Hughes, and Browne in this book.

Social Approval.—Wendell Phillips, in his eulogy on Daniel O'Connell (1875) the great Irish patriot, made this scathing criticism of his fellow-Americans:

In a country like ours, of absolute democratic equality, public opinion is not only omnipotent, it is omnipresent. There is no refuge from its tyranny; there is no hiding from its reach; and the result is that, if you take the old Greek lantern, and go about to seek among a hundred, you will find not one single American who really has not, or who does not fancy at least that he has, something to gain or lose in his ambition, his social life, or his business, from the good opinion and the votes of those about him. And the consequence is, that—instead of being a mass of individuals, each one blurting out his own convictions—as a nation, compared with other nations, we are a mass of cowards. More than any other people, we are afraid of each other.

Note that this criticism was made in the heyday of rugged individualism, before mass production had standardized American life, and before professional advertisers had begun to make us fearful of differing from our neighbors.

You may wish to make a speech in answer to Phillips's charge. You may contend that it is unfounded, that Americans are noted for their courage and independence, or you may justify social disapproval as a wise and wholesome restraint on individual conduct. But you can hardly deny that it is one of the most potent influences in shaping our daily behavior.

We like to be admired for our ancestry, our family connections, our friends, our homes, our clothes, our personal abilities and attainments. Such things may be desirable in and for themselves, but if we possess them we like to have the fact known.

And, as Aristotle shrewdly observed, we like to have our possessions praised, especially if we are afraid we do not possess them. The armed services well know the value of rank, ribbons, and decorations. Many people are pitifully eager to get their names and faces into a newspaper, or to have their names mentioned on a radio program. If we cannot be admired by the public we want at least to be noticed by it. The desire to excel others in games and contests loses half its attraction if there are to be no spectators to applaud our triumphs. Who wants to run against a stop-watch in an empty stadium? Who wants to act in an empty theater? Many men can be persuaded to join a movement only if it offers them some opportunity for office, honor, or distinction. Man is a social animal, and all his acts and opinions are conditioned by the social pressure that surrounds him. As William Morris said, "Fellowship is heaven, and lack of fellowship is hell: fellowship is life, and lack of fellowship is death: and the deeds that ye do upon the earth, it is for fellowship's sake that ye do them."

Related to our desire for social approval, and often a part of it, is our pride in the nobility of man. The oratory of democracy is full of tributes to the dignity and worth of man. Just as we are pleased to have our share of any praise bestowed upon our town or nation, so we are delighted to have our share of the praise of mankind. If man is great, then we are great. And so also any praise of democracy reflects credit on the members of a democratic society. It is gratifying to each of us to feel that he has no superior, that he needs no king or dictator to govern him, that together we are capable of self-rule. We like to be told that we are great enough to be free (a desire apparently foreign to the minds of German citizens). This thought is both explained and exemplified in this moving peroration to Dorothy Thompson's address before a Chicago mass meeting in October, 1940, fourteen months before America entered the war:

Today, as we sit here in this room, the British people, snatching all they hold dear from the very jaws of disaster, ... are fighting as one person for the values to which we

all have given lip-service throughout our personal lives and our national existence. They are no longer fighting for empire, or for capitalism, or for riches. Whatever the outcome in Britain, an epoch will have passed away. The men who cared for these things are in the shadows today. What stands erect in Britain is a heroism that belongs to the great saga of Mankind, is Man, the Common British people, whose instinct was always right, and who are led at last by a man who knows that the Capital of Britain is not in the London City, the London Wall Street, but in every English heart. A man who knows that England is more than an empire, but the mother of parliaments and the citadel of a language—the great English language, spoken by peoples the world around who never, never, never will be slaves. They do not talk about "democracy" and "freedom" in Britain today. They live in another dimensiona dimension that is beyond words. But the last little cockney who crawls out from under the wreckage of his shattered home to shake an unconquered first at the threatening sky is writing the essence and the poetry of democracy and freedom. Because he behaves as he does, unbroken by the rack, undefeated in his soul by the imminence of torture and of death, we know that Man is great. And since Man is great, Man can be free. To believe that Man is great is the only justification for democracy, and constitutes the only claim of the human race on freedom.

Do we not feel a fellowship with that indomitable little cockney, a sort of pride that we human beings are like that, and shame lest we should fall below that level of manhood? And so we are moved to imitate his pluck in the defense of our common ideals.

Sometimes, of course, it is not the approval of all mankind that we crave, but only the approval of a small group—our party, our club, our circle of friends, our economic or social class. Loyalty to the gang is a powerful motive. Laboring men will endure the hatred and abuse of the general public, but they will not scab on their fellow-workmen. Many men hated Franklin D. Roosevelt because he "betrayed his class" in placing the com-

mon good above the interests of the "princes of privilege" among whom he was reared.

Without being too cynical we may say that much of our morality is motivated by a desire to avoid public disapproval. "What will people think!" is a strong deterrent to evil. We are courageous often merely because we fear to be called cowards. We are generous because we don't want to be criticized for not giving our share. As Aristotle said, we are ashamed not to have any part in the honorable things in which all men, or those like ourselves, participate. Remember the famous lines of Thomas Paine, written at the beginning of the American Revolution: "These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he that stands it now, deserves the love and thanks of man and woman." Ever since that time "summer soldier" and "sunshine patriot" have been terms of reproach.

How widely the desire for good repute, prestige, popularity, or publicity affects our conduct will be further realized if you consider its influence upon such things as our pride in consistency, our hospitality, our choice of friends, our eagerness to be conventional (or unconventional), to follow the prevailing style, to be considered polite, reasonable, tolerant, honorable, and the like, to be seen in the "right" places, to live on the right side of the tracks, etc. Perhaps Phillips was right in saying we are afraid of each other. But if you can show that the action you propose will conserve or increase the social prestige of your hearers, you have at your disposal a powerful motive. Examples of this appeal may be found in the speeches of Miss Whiting, Patrick Henry, George William Curtis, and T. V. Smith.

Ideals.—Let nothing said here encourage a belief that audiences will not respond to moral appeals. We may grant that most men are more decent in public than in private, that they like to have their good deeds admired, that they will respond to higher motives when in the presence of others. The important point for us is that men in groups are moved by moral ideals. They are likely to respond to any appeal addressed to their honor, their sense of fair play, their sense of responsibility, their sympathy for the unfortunate, their respect for others, their courage, loyalty, tolerance, and patriotism. The speeches in this book contain many examples of such appeals. It may be helpful to add here several more.

In the terrible days of September, 1940, Winston Churchill made this plea in a broadcast to the British people:

Little does he [Hitler] know the spirit of the British nation, of the tough fiber of the Londoners, whose forebears played a leading part in the establishment of Parliamentary institutions and who have been bred to value freedom far above their lives. This wicked man, the repository and embodiment of many forms of soul-destroying hatred, this monstrous product of former wrongs and shame, has now resolved to try to break our famous island race by a process of indiscriminate slaughter and destruction. What he has done is to kindle a fire in British hearts, here and all over the world, which will glow long after all trace of the conflagration he has caused in London has been removed. He has lighted a fire which will burn with a steady and consuming flame until the last vestiges of Nazi tyranny have been burned out of Europe.

Here the appeal is to courage, constancy, determination, and faith, though those words are not mentioned. Note that the appeal is not direct (and you can learn a valuable lesson here). The speaker does not say, "I appeal to your courage to fight on." He declares for them their courage and determination and faith, and so doubtless was more effective than if he had made a straight-out exhortation to them to be brave.

Somewhat more direct in his appeal was President Roosevelt in his address before the Retailers Federation, May 22, 1939:

I believe that you, too, are thinking of the well-being of every man, woman, and child in our country. . . . You

think, rightly, of profits in your own business—so does every other American—so do I. But we are not ruled by the thought of profits alone. More and more we seek the making of profits by processes that will not destroy our fellow men who are our neighbors.

Curtis, in his "Public Duty of Educated Men," tells a remarkable story of an effective appeal to love of fair play—a story that illustrates also a skillful method of making such an appeal:

In the early days of the antislavery agitation a meeting was called at Faneuil Hall, in Boston, which a good-natured mob of sailors was hired to suppress. They took possession of the floor and danced break-downs and shouted choruses and refused to hear any of the orators upon the platform. The most eloquent pleaded with them in vain. They were urged by the memories of the Cradle of Liberty, for the honor of Massachusetts, for their own honor as Boston boys, to respect liberty of speech. But they still laughed and danced and sang, and were proof against every appeal. At last a man suddenly arose from among themselves and began to speak. Struck by his tone and quaint appearance, and with the thought that he might be one of themselves, the mob became suddenly still. "Well, fellow-citizens," he said, "I wouldn't be quiet if I didn't want to." The words were greeted with a roar of delight from the mob, which supposed it had found its champion, and the applause was unceasing for five minutes, during which the strange orator tranquilly awaited his chance to continue. The wish to hear more hushed the tumult, and when the hall was still he resumed, "No, I certainly wouldn't stop if I hadn't a mind to; but then if I were you, I would have a mind to!" The oddity of the remark and the earnestness of the tone held the crowd silent, and the speaker continued: "Not because this is Faneuil Hall, nor for the honor of Massachusetts, nor because you are Boston boys, but because you are men, and because honorable and generous men always love fair play." The mob was conquered. Free speech and fair play were secured.

To what motives did this speaker appeal? How much of his success was due to his method?

You may safely assume that all decent men respect justice, and wish to act justly; that they want to know the truth, and to act in accordance with it. But, unfortunately, vice is sometimes easier to appeal to than virtue. As Campbell said, "Very little eloquence is necessary for persuading people to a conduct, to which their own depravity hath previously given them a bias. How soothing it is to them not only to have their minds made easy under the indulged malignity of their disposition, but to have that very malignity sanctified with a good name." There are agitators who, not deterred by Hitler's fate, seek popular support by appealing to all that is base in human nature—hate, greed, ignorance, envy, racial intolerance, religious bigotry, and by playing upon all the frustrations that afflict a people who are mentally at sea in a rapidly changing world. "It is possible," said Samuel Grafton, "for one man, swinging one pair of arms, on one platform, to tell the housewife that government muddling compels her to pay too much for food, and to tell the farmer that government muddling doesn't give him enough money for his products." And so with other contradictions: we must stop inflation, but we must raise prices; wages must be reduced, but we must find wider markets for our products; we need a strong man in the White House, and the President exerts too much influence on government; we must build a solid peace, and we must not help to police the world; we must stay out of Europe, and we must not let Russia dominate her neighbors; we must oppose imperialism, especially England's imperialism, and we must have island bases all over the Pacific.

These contradictions are due not so much to the speaker's mental confusion as to his desire to win support from all sorts of people by appealing to all sorts of motives, good and bad. With cynical contempt for reason and truth he tries to create a confusion, frustration, and unrest that he can capitalize for his own ends. To further their purposes such speakers and publicists generally appeal to the popular distrust of learning and intelligence by sneering at "the intelligentsia," "brain trusters," and

"theoretical young college professors." And they often add an extra sneer at "crack-pot reformers and do-gooders."

An audience drugged by such appeals cannot easily be won to respond to rational argument and high ideals. As Campbell said:

To head a sect, to infuse party spirit, to make men arrogant, uncharitable, and malevolent, is the easiest task imaginable, and to which almost any blockhead is fully equal. But to produce the contrary effect, to subdue the spirit of faction, and that monster spiritual pride, with which it is invariably accompanied, to inspire equity, moderation, and charity into men's sentiments and conduct with regard to others, is the genuine test of eloquence.3

If you ever face the hard task of turning such a perverted audience to reason and justice, do not expect quick results. Time and patience and long re-education will be needed. But note that such audiences and the speakers who corrupt them always represent their aims as "goods." Even Hitler usually appealed to what he called right, truth, and justice.

Ambition.—Cutting across the motives already considered, but sometimes separate from them, is ambition, the desire for power. In its milder form—the desire to be somebody, to rise in the world, to have authority over others-it is wholesome and salutary, and a motive to which most Americans readily respond. But in its extreme form, as exemplified in the lust for power of a Napoleon, a Mussolini, or a Hitler, it is one of the world's worst evils. Some men want power in order to serve others, and some in order to serve themselves. You will find both kinds among government officials, industrial tycoons, labor bosses, and campus politicians.

During most of our lives each of us has been urged to improve his station, to make something of himself, to progress toward higher goals, and hence the desire to achieve social position, dominance, control, office, and leadership is well-nigh universal.

<sup>&</sup>lt;sup>3</sup>Philosophy of Rhetoric, I, xi, v.

Related to this, if not a part of it, is our desire to improve our record or showing, to make everything bigger and better than it was before—to sell more goods this year than last, to travel faster today than yesterday, to grow more turnips this season than last. The desire to break records has become an American obsession, and we don't much care what kind of record we break so long as we break it.

You may appeal to the desire for power and advancement in a speech urging students to be educated, to study, to prepare for a career, or to improve their physical stamina. In raising funds for the Red Cross or the Community Chest you can interest some men by making them committee chairmen, and also by stimulating each committee to compete against the others. And do not forget that we are ambitious for our group and our community, as well as for ourselves as individuals. We will support an enterprise or movement that promises to give greater power and distinction to our town or state or country. Much that passes for patriotism is, unfortunately, merely a desire for national power and glory-the dominant motive of the German Nazis. But while no normal man covets the Storm Trooper's power to push other people around, yet it must be confessed that we all have something of the bully in us, we like to have authority, and we like to have the power to obtain special favors for ourselves and our friends. And we respond to such appeals as "Be strong," and "Make America strong."

Other Motives.—There are many other motives which, because they seem less important, less usable, or less universal, will be mentioned only briefly, or omitted altogether.

Interest in maintaining *life* and *health* would seem to be vital to all until one contemplates the figures on accidents due to carelessness. The desire for *wealth* and for the ease, luxury, and privilege that accompany it is almost universal. Its essential appeal is pretty well covered in the discussion of other motives above. Sex attraction is, of course, a very powerful motive much

used by advertisers in selling "charm," but it is seldom usable as a motive in public address. In America liberty is a word to conjure with, but it is often no more than a word, or a euphemism for greed or ambition. If you use it, you should in all honesty make clear what you mean by it, what you want liberty for, what you want freedom from. Love of home and family is another motive of strong appeal, particularly strong when these beloved institutions are threatened, as in time of war. It is said that the chief theme of Lyceum lecturers was "heaven, home, and mother." Note again the appeal of family life set forth in Ingersoll's speech (page 285).

This is not at all a complete catalog of the motives to which men respond. You will find many others if you examine the appeals of the advertisers in some popular magazine. We have considered only those that seem to be most effective in public address.

Instincts.—We all have certain attitudes, habits, predispositions, or tendencies to respond in a certain way, which affect our reactions to any situation which is presented to us. Let the psychologists argue as to whether these are innate or acquired by conditioning; the important point for us is that they exist. We may properly call them instincts if we include among them habit, as a kind of acquired instinct. Some of us, for example, are predisposed toward conservatism. We resist change. "Let well enough alone," we cry; "let sleeping dogs lie." "Never break up a winning combination," says the athletic coach. And so when any proposal is made that would require a change in our way of thinking or acting, we tend to oppose it before we have examined it. But if the proposal seems safe and conservative, in line with our established beliefs, or tending to strengthen them, we are predisposed to favor it.

Or, to use another example, we have a strong instinct for freedom. We resist restraint and discipline. We want to go our own way, be masters of our own affairs, able to do as we please.

And so when a proposal is advanced that would further restrict our liberty, we instinctively oppose it without stopping to inquire what advantages it might bring us. But if it would ease or remove restraints upon us, we tend to accept it without inquiring further.

And so with the instinct of pugnacity. William James said, "Our ancestors have bred pugnacity into our bone and marrow, and thousands of years of peace won't breed it out of us." A speaker who represents himself as fighting a battle will attract some supporters who merely want to get into a fight. This desire for a fight is one of the less lovely aspects of our political contests. But on the other hand many of us are lovers of peace.

It may be helpful to *mention* merely several more that should be useful in preparing a persuasive speech. Some of them overlap upon the motives discussed before. Consider this list: rivalry, play, curiosity, constructiveness, economy, imitation, herd-spirit, conventionality, obedience, patriotism, hunting, display, hospitality, civic pride, leadership, consistency, suspicion.

Each of these instincts may be strong in one audience, weak in another. But as you prepare your speech, consider, first, whether you can draw support from one or more of these attitudes, tendencies, or prepossessions in your audience; and second, whether you will need to avoid running into one or more of them that may work against you.

These instincts, together with the other motives discussed above, should supply you with a pretty complete list of possible appeals. When you have to move a vehicle you look about for some kind of motive power. And when you want to move an audience you should look about for a motive. We have next to consider how these motives operate.

### HOW MOTIVES OPERATE

Emotion.—It should be apparent that you cannot get a motive to operate by merely talking about it. You are not moved to a

generous act by a discussion of generosity. A lecture on the principle of insurance will not move you to take out a policy on your life. John Donne's beautiful words, "No man is an island, entire to itself; every man is a piece of the continent, a part of the main; if a clod be washed away by the sea, Europe is the less: . . . any man's death diminishes me because I am involved in mankind; and therefore never send to know for whom the bell tolls; it tolls for thee," do not move you to active sympathy for the Spanish people. But Ernest Hemingway's novel whose title is taken from this passage may move you to action, because it stirs your feelings. Motives operate through the emotions.

Reflect upon the similarity of the words move, motive, and emotion. They are derived from the same root. When we say we are deeply moved we mean that some emotion is aroused. Emotion is the motive power of action. A motive does not move us except as some emotion is engaged.

Consider this statement by George Campbell, noting that in the eighteenth century "passion" was used for what we now call emotion.

To say, that it is possible to persuade without speaking to the passions, is but at best a kind of specious nonsense. The coolest reasoner always in persuading, addresseth himself to the passions some way or other. This he cannot avoid doing, if he speak to the purpose. To make me believe, it is enough to show me that things are so; to make me act, it is necessary to show that the action will answer some end. That can never be an end to me which gratifies no passion or affection of my nature. You assure me, "It is for my honor." Now you solicit my pride, without which I had never been able to understand the word. You say, "It is for my interest." Now you bespeak my self-love. "It is for the public good." Now you arouse my patriotism. "It will relieve the miserable." Now you touch my pity. So far therefore it is from being an unfair method of persuasion to move the passions, that there is no persuasion without moving them.

Plainly, then, the motives we have been discussing will operate on our audience only when the emotions related to them are aroused. If, for instance, we wish to move our audience by means of the motive of security, we must arouse their *fear* of want, their *love* of ease and comfort, their *anger* at some attempt to dispossess them, or some other emotion.

This being true, the problem of persuasion takes on a different color. The question becomes, How are we to arouse the emotions of our audience? How are we to stir up the feeling that will move our audience to act as we want them to act?

Understand, first, that you cannot arouse an emotion by talking about it. You cannot touch it off by defining it or by praising it. Doubtless you admire Saint Paul's beautiful tribute to love:

Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal. . . .

Charity suffereth long, and is kind; charity envieth not;

charity vaunteth not itself, is not puffed up.

Doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; etc.

But does this stimulate you to *feel* charity toward anything or anybody? Nor can you arouse an emotion by telling your audience that they *ought* to feel it. If you tell them that they ought to feel pity for the suffering or to love their country, you will probably arouse only resentment and indignation. Every self-respecting man feels that his emotional responses are proper and appropriate, and you are likely to insult him if you try to tell him how he ought to feel.

How then? By what means are favorable emotions to be excited in the hearer? What is the cause of emotion?

"Every passion is most strongly excited by sensation," says Hugh Blair, echoing Campbell, "as anger by the feeling of an injury, or the presence of the injurer. Next to the influence of sense, is that of memory; and next to memory, is the influence of the

imagination." Rarely, of course, can you bring visibly before your audience the cause of emotion you want them to feel-the man toward whom you want them to feel indignation, the child whom you want them to pity. (But in the law courts it has been common practice for the past two thousand years to make direct appeals to the jury's emotions by exhibiting such things as gory knives, scarred bodies, weeping children, and nylon-clad adulteresses.) You must appeal through the imagination, and that means through description, narration, or exposition of things, conditions, and events. And so again concreteness, illustration, and vivid picturization become all-important. Francis Bacon quotes Plato as saying that if virtue could be beheld, she would have great admirers. Is this not a formula for good preaching? He goes on to say that rhetoric, "by plainly painting virtue and goodness, renders them conspicuous; for as they cannot be seen by the corporeal eye, the next degree is to have them set before us as lively as possible by the ornament of words and the strength of imagination."4 Many examples of appeals through imagination will be found in this book. Note especially the speeches of Patrick Henry and George William Curtis, and the one at the end of this chapter.

It is true that many cynical young sophomores hold all emotion in contempt (except when the home team is winning), and scorn emotional oratory (except at athletic rallies). But emotional expression need not be tearful, noisy, or obtrusive. Read again the motto by Whately at the head of this chapter. He said at another time that a strong blast of emotion might extinguish a spark of feeling instead of fanning it into a flame. The most effective emotions are often very quiet. And is not love of truth an emotion? Is not hatred of pretense an emotion? Is not scorn of emotion itself an emotion?

Those who say they are moved only by cold hard facts, by strict logical argument, have not examined the nature of argument. In proving a proposition in geometry you may indeed

<sup>&</sup>lt;sup>4</sup>The Advancement of Learning, VI, iii.

avoid all emotion, but in any proposition concerning human conduct your argument must ultimately rest upon emotion. Just try to discuss strikes, or military training, or accident prevention without letting your feelings be involved! And even in so impersonal a matter as whether there should be another officer in the President's cabinet you find at the bottom of your chain of reasoning that you are contending that this proposal would be right, or good, or just, or more efficient. But why do you prefer what is right, or good, or just, or efficient? Is your preference quite free from emotion? Can it be? All our wants and desires are involved with emotions, are indeed generally synonymous with emotions. To be without emotion is to be without life.

The basic technique of persuasion, then, is this: you find some motive to which your audience will respond, and then through the imagination you arouse the emotions associated with that motive. For example, to sell a man life insurance you appeal to his desire to afford security to his wife and children. The emotion that operates is love of his family; and it operates through images of their distress if they should be left unprovided for.

## METHODS OF APPEAL

Analyze Your Hearers.—A great deal of the effectiveness of your appeal depends upon how it is made. It must be adapted to the state of mind and the state of feeling of your audience. Go over your audience analysis again, and then ask yourself, Why haven't they already acted as I want them to? What holds them back? What are the obstacles that I have to overcome? Why do they believe as they do? Before you decide what motive to appeal to, try to find what motives are working against you. Before you attempt to arouse an emotion, consider what feelings may already be present in your audience, and what feelings and prejudices your proposal may arouse.

In a general audience various attitudes will be represented.

Some may agree with you before you start. These need no persuasion. Others may be open-minded—perhaps uninformed, but willing to learn and to act. Some may be bored and indifferent, unwilling to be stirred from their lethargy. They will require a strong stimulant. Others may have examined your proposal and rejected it. The fact that they have examined it indicates that they can be reasoned with; they are not hopeless. Your toughest opposition will come from two other groups—those who concede that there is good in your proposal but find that it runs counter to their interests; and those irrational persons (and they are many) who hold contrary beliefs based, not upon reason, but on prejudice or habit.

We cannot write a formula for treating each of these groups, but let us notice some ways of handling the last two. The same methods will generally apply to the others also.

The worst thing you can do in any persuasion is to put your opponents in the wrong and convict them of ignorance or perversity. That will only harden their hearts against you. As James Harvey Robinson has said,

We are incredibly heedless in the formation of our beliefs, but find ourselves filled with an illicit passion for them when any one proposes to rob us of their companionship. It is obviously not the ideas themselves that are dear to us, but our self-esteem, which is threatened. We are by nature stubbornly pledged to defend our own from attack, whether it be our person, our family, our property, or our opinion. A United States Senator once remarked to a friend of mine that God Almighty could not make him change his mind on our Latin America policy. We may surrender, but rarely confess ourselves vanquished. In the intellectual world at least peace is without victory.

Few of us take the pains to study the origin of our cherished convictions; indeed, we have a natural repugnance to so doing. We like to continue to believe what we have been accustomed to accept as true, and the resentment aroused when doubt is cast upon any of our assumptions leads us to seek every manner of excuse for clinging

to them. The result is that most of our so-called reasoning consists in finding arguments for going on believing as we already do.<sup>5</sup>

This is doubtless what Campbell meant by "that monster spiritual pride." It is as formidable an obstacle as that other monster "self-interest"—the motive that operates when you touch a man's pocket-book. How can you overcome such obstacles?

Common Ground.—There is no use in charging full-tilt into deep-seated prejudices. If you wish to win your audience to believe or to act as you want them to, you had better begin by agreeing with them. Not that you should agree with them on the subject of controversy, but try to find some related matter on which you can get together, some common interest or feeling or belief. If they have found themselves agreeing with you on several points, they will tend to go on agreeing when the crucial point in controversy is brought up. For example, in advocating health insurance before a group of conservative doctors, your procedure might be roughly this: we all want people with low incomes to have adequate medical care; we all believe in life insurance and fire insurance; doctors have taken the lead in establishing hospital insurance plans; they have served nobly in providing complete and universal medical service for men in the armed forces; let us provide the same kind of service to all the population in peace time.

Note the progression from accepted ideas to new ideas in Lewis Browne's speech on Nationalism (page 303), and the progression from common emotions to a new resolve in Curtis's Liberty under Law (page 80). Note also Booker T. Washington's skill in establishing common ground with his audience (page 56).

Counter Motives.—At times the best way to overcome a strong motive is merely to appeal to a stronger one. Our devotion to

<sup>5</sup>The Mind in the Making (New York, 1921), pp. 40-41. Reprinted by permission of Harper & Bros.

peace is quickly broken by a threat to our national independence. Fear of "entangling alliances" has been superseded by the greater fear of sudden attack by bombs and rocket guns, and many "isolationists" have become reconciled to participating in a world government. Love of truth, in some men at least, is stronger than love of their own opinions. Greed may be overcome by the shame one feels at being indifferent to the sufferings of his fellow men. Toward the end of the war there were indications that some Nazis were restrained in their sadism and arrogance by fear of the revenge that the peoples they had wronged would justly take upon them. Aristotle said, "One cannot be afraid and angry at the same time." If that is true, you can check an angry crowd by stimulating fear, and move a fearful audience to action by making it angry. Aristotle's analysis of the emotions and their interplay (Rhetoric, II, Chapters 2-11) has many suggestions that speakers will find helpful.

Often what is needed to overcome irrational prejudice and selfishness is to get the hearer's motive out in the open where it can be seen and to label it with the right name. Note the astonishing frankness and directness of T. V. Smith's attack on his opponents in the speech at the end of this chapter. You may not get the point of his curious allegory, but his audience got it, and they must have understood quite clearly that he was saying in his poetic conclusion, "Your motives smell."

Sometimes evil and petty emotions or motives can be overcome by contrasting them with noble motives or emotions, or they can be driven into oblivion by a vivid imaginative appeal that arouses more worthy emotions. A remarkable example of this technique is found in an editorial by Roe Fulkerson in the Kiwanis Magazine for October, 1942.6 It is pretty raw meat, but the conditions we faced called for plain speaking and strong feeling. It goes in part like this:

Bill Jones is dead.

He was a soda jerker in a small town, and when the <sup>6</sup>Reprinted by permission of the author and of *The Kiwanis Magazine*.

bands blared and the flags fluttered, he signed up for the Navy. They put him on a torpedo boat. He learned to wear his hat on the corner of his head, and to roll when he walked. Then his boat got into a scrap down in the South Seas. Bill stood by his gun and laughed as he fired it, but a shell hit the deck beside Bill. When he tried to pull himself to his feet, he saw that his right arm was in the scuppers five feet away. He reached for his gun with his left hand, and then things went black. The list of the ship rolled a dead sailor into the scuppers where his dismembered arm lay. Its extended thumb touched the tip of his nose, so that, in death as in life, Bill was thumbing his nose at the Jap ship that got him.

This was just the same day that you were raising hell because they were rationing gasoline, and for fear you couldn't drive up to the lake to go fishing every weekend this summer, you hid four cans of gasoline in your garage. . . .

Bill Jones is dead.

Bill was a boy who had inclinations for the ministry, but when the call came, Bill laid aside his Bible and joined the Marine Corps. Bill wasn't much fun around the blanket where they were shooting craps, and he wasn't so hot at the beer drinking contests in the jukes, but he earned his sergeant's stripes before they sent his gang ashore in one of those new boats which land through the surf.

The fistful of fighting fools charged a machine-gun nest, and Bill had just taken careful aim and let go with a hand grenade when another machine gun caught him. Four bullets hit his head, but a Marine has four speeds forward and no reverse, and Bill fell toward the enemy.

That was the afternoon when you were sitting at the golf club with a highball in your hand, telling the other three fellows in your foursome that if income taxes were not reduced they were going to kill initiative in this country.

Bill Jones is dead.

Bill was an uneducated clam digger on the New England coast, but he knew about boats. He had only one eye and the uniformed ranks would not take him, so he shipped

on a tanker. His ship was bringing oil up the coast when a German pig boat came up out of the slime and sent a torpedo into the hull amidships. The freighter burst into flames and Bill went over the side into the burning oil.

When he came to the surface, a machine gun was practicing on the bobbing heads. When the bullets hit Bill's head, it burst open like a dropped egg. His charred bulletriddled body sank beneath the surface.

That was the time you were telling the boys at the poker game that the union racketeers and the munition manufacturers were making fortunes out of this war, when we had no business getting into it in the first place.

Bill Jones is dead. When God in His infinite kindness meets Bill Jones at Heaven's gate, He is going to say, "Well done, thou good and faithful servant!"

What He is going to say to you, God alone knows.

Such caustic criticism may not be relished, but if it is strongly and skillfully presented, the guilty cannot very well dodge it, and it is generally effective in compelling those who are indifferent, irresponsible, or vicious to face the truth and to accept responsibility. The method here used—the method of contrasting one vivid picture with another-is applicable to all kinds of shirkers and dodgers, and of course the assault on the emotions need not be so vigorous.

Iteration.—We have learned from advertisers the power of repetition. If the merits of some nostrum or gadget are constantly set before our eyes and dinned into our ears, we will buy it, no matter how slight its merits. Hitler seized upon this technique and by its use made himself master of Germany. Propaganda, he said, "has to confine itself to little and to repeat this eternally." "The masses . . . will lend their memories only to the thousandfold repetition of the most simple ideas." This assumes, of course, that the masses are stupid and have no power to make a critical examination of the ideas presented to them. The same assumption is the basis of his doctrine of the colossal lie, "that in the size of the lie there is always contained a certain factor of credibility."

We are not recommending that you invent a big lie, and then repeat it until it is generally accepted. Indeed in a short speech there is not much opportunity for repetition of a statement, whether true or false. Repetition is most effective in a long campaign involving many speeches supported by other forms of publicity. It is largely by this technique of thousandfold repetition that people are led to believe in prohibition, the divine right of kings, democracy, immortality, free enterprise, or to buy bonds and save rubber, fats, and waste paper. If your speech is a part of such a campaign, you will do well to repeat the standardized arguments, appeals and slogans. If you are working for a good cause, such a method may be justified, and with many hearers it may be the only method of persuasion available. But you must also be prepared to *oppose* beliefs and actions that have become deeply embedded through endless repetition.

Suppose, for instance, that your audience has followed, day after day, year after year, some newspaper that endlessly repeats, in editorials, cartoons, and special articles, that the government in Washington is dominated by communists who seek to destroy our institutions. Or suppose that they are so inflamed by continual headline news of strikes that they are convinced that labor unions are wrecking the country's industry, though the fact may be that fifty million workers are producing steadily, and less than a million are on strike. In such cases passion and prejudice may lead the hearers belligerently to resist the truth because it is contrary to what they want to believe. How is such deep-seated opposition to be overcome?

No specific for such a situation can be offered; you must be guided by your own best judgment of what is best in the given circumstances; but it is important that you understand the nature of the obstacle you have to overcome. In general, you can oppose unreason only by reason. Note Mr. Nye's method of attacking our long-standing belief in progress (page 399), and Professor Carleton's critical examination of the concept of free enterprise.

Suggestion.—Sometimes a proposal will be more readily accepted if it is merely suggested, rather than being presented as a formal proposition with proof. We act upon suggestion when we are prompted to do a thing without deliberation, when we respond automatically to such a prompting without being aware of logical grounds for our action. A simple example is the tendency to stop for a drink whenever we see a drinking fountain, or when we see a companion drinking. We are governed by suggestion when we obey commands without stopping to question, when we wear what is in style without considering whether it is needed or becoming, when we uncritically accept as true whatever is told us by some person in authority, when we follow the crowd without knowing where it is going, when we accept uncritically whatever is dictated by custom, tradition, convention, or example. Repetition is often a form of suggestion. Current advertisements supply numerous examples.

It is quite legitimate on many occasions to get results by suggestion instead of by proof. If you have great prestige with your audience so that they will do whatever you ask, there is no point in argument. If you must have action in a hurry, there may not be time for logical deliberation. Or you may have an audience that is not able to follow a train of strict logical reasoning. Suggestion, of course, like other methods of persuasion, may be abused. A speaker may resort to suggestion when his case will not stand critical examination, but that is no argument against its right use.

Many of the methods of persuasion already discussed may be adapted to suggestion. Particularly helpful is the use of stories and examples. If you are advocating a social or political reform, tell a vivid story of what some neighboring town has done to solve a similar problem. But then instead of arguing, "I think we ought to do likewise, because, and because, and because," let the suggestion work for itself, perhaps by merely asking, "What can be done in our community?" Or if you are seeking funds for some worthy charity, you might cite instances of need until your hearers are inclined to respond, and then merely say, "Something ought to be done about it." Remember that direct pleas for help and calls to duty are likely to stimulate resistance.

One of the best places to find examples of suggestion is in Mark Antony's well-known speech in *Julius Cæsar*. You can also find examples in the speeches in this book, particularly in Curtis's "Liberty under the Law."

#### **ETHOS**

Character May Be Persuasive.—Something more needs to be said, in closing this discussion, concerning the speaker's character as a means of persuasion. The Greek word *ethos* is still used by writers on rhetoric to describe the speaker's character and disposition as they are evinced by his speech. We will readily follow a speaker who impresses us as being honest, sincere, competent, and friendly, and we are inclined to resist one who makes us distrust or dislike him, though he is advocating our dearest convictions.

Life has become so complicated that none of us can judge expertly of what is true and wise about all modern topics of discussion. We want to know that a speaker has a proper background of training and experience in the subject he discusses, but he can impress us the more if he speaks with an air of authority—as one who knows whereof he speaks. We don't want him to assume a superior air and treat us as if we were ignoramuses. We don't want him to tell us dogmatically what we must believe, as if we had no minds of our own. We don't want him to put us hopelessly in the wrong and convict us of perversity. But we do want him to speak as if he knew what he was talking about. He will impress us the more if he speaks with modesty and restraint. Extravagance and exaggeration will make us suspicious, for most of us have learned that extreme positiveness and sweeping assertion are often used to cover up ignorance and lack of conviction.

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Modesty and Candor.—It is possible to be authoritative without seeming pompous or domineering, as President Roosevelt well demonstrated. It is possible to express strong opposition to the conduct of an audience without seeming unfriendly. When the popular singer, Frank Sinatra, "idol of the bobby-soxers," was called in to address the high school students at Gary, Indiana, who were striking because Negroes were allowed in the same classrooms with them, he left no doubt of his sincere condemnation of their racial bigotry, but he kept their good will and respect. "He wasn't preaching," said a reporter who heard him. "He didn't speak with any effort at oratory. He was more like a high school kid talking to other high school kids. But he meant what he said, and everybody knew it." He first sang to them, and with them, and then asked in all humility, "May I have your permission to talk to you?" When they consented, he began by complimenting them on their city, their school, their opportunities as Americans, and then took up the racial situation. He said other kids used to call him a dirty little guinea. "We've all done it," he went on, "we've all used the words Nigger, or Kike, or Mick, or Pollack, or Dago. Cut it out, kids. Go back to school. You've got to go back, because you don't want to be ashamed of your student body, your city, your country." Apparently this skillful exploitation of the speaker's popularity and ethos was at least temporarily effective.

An example of the value of open-minded candor and honesty in discussion is pointed out by Walter Lippmann in comment on a speech by Eric Johnston, president of the United States Chamber of Commerce, before a group of labor leaders.

Speaking the whole truth, he was more than the advocate of management. He was a citizen, a man concerned with solving a problem and not solely with winning his case. What he said was, therefore, persuasive; it was capable of making men think and change their minds, because he himself showed that he had thought and had his own mind open.

If only this could become a fashion in public speech,

how different would be the coming campaign and how much more adult, how much saner, our public life! For we are cursed with the endless declamation of men who charge, accuse, berate, defend but never seek to persuade. Only too rarely do we hear citizens discussing the state of the nation, humbly looking for the truth and earnestly seeking the light.

The air is loud with the shrill voices of men who see only the good in their own case and only the error in the

other man's.7

This same modesty and open-minded seeking after truth are exemplified in the address of Chester Bowles, head of the Office of Price Administration, before the National Association of Manufacturers, December 6, 1945. Such passages as the following should have gone far to allay their irritation at "government dictators" interfering with "free business enterprise."

Let me emphasize my own feeling of deep humility with which I approach the problems which confront us. I have been wrong on occasion in the past and like most human beings I shall probably be wrong on occasion in the future. I do not want to appear dogmatic or above all to create. the impression that I think I have all the answers.

In that spirit I should like to analyze the stand of your association on this question of price and rent control. . . .

Business is restless. Business has had its fill of wartime regimentation and red tape. Very properly, business is anxious to get back to a free economy with Government interference reduced to a minimum.

Believe me, there is no one in America as anxious to get rid of price controls as I. I cordially dislike the job I have. I would like nothing better than to drop it tomorrow.

But in spite of this humility Mr. Bowles was very firm in insisting that his audience were wrong in wanting price controls removed. He told them plainly,

<sup>&</sup>lt;sup>7</sup>The Chicago Sun, March 18, 1944.

Gentlemen, the recommendation of your leaders for the removal of price control in sixty days is reckless in the extreme. Just how high prices would go I do not know. But at the best it is a risky, reckless, gambling policy which in all likelihood would produce a national disaster.

This matter has been illustrated at some length because most young speakers, and school debaters especially, find it difficult to disagree with an opponent without becoming disagreeable. Persuasion means winning others to believe as you want them to believe, and you cannot win them if you antagonize them. So while you want to impress your audience with your competence, your understanding, your firmness of conviction and confidence in yourself and your cause, you should also make them feel that you are honest, fair-minded, courteous, respectful, modest, good-humored, and friendly.

Test Questions on Persuasion.—The following questions will help to summarize the principles discussed in this chapter, and they may be used to test the persuasive quality of the speeches you make, or hear, or read.

Was the speech persuasive?

- 1. Was the speaker's proposal capable of logical proof?
- 2. Did the speaker offer as much proof as the occasion demanded?
- 3. Was his speech clearly based upon definite motives to which his audience could be expected to respond?
- 4. Did he effectively adapt himself to audience motives and prepossessions that conflicted with his proposal?
- 5. Did he through the imagination appeal to the emotions that would make the proper motives operate?
- 6. Was his method—employing common ground, counter motives, iteration, suggestion, etc.-designed to avoid or to overcome opposition?
- 7. Did the speaker evince the kind of character that makes an audience respect him and want to agree with him?

#### **EXERCISES**

- 1. Examine the advertising pages of some current magazine and list the motives appealed to. Through what emotions are appeals made? How effectively is the imagination stimulated in both words and pictures? Is any proof offered of the merits of the products advertised? To what intelligence level do the advertisers appeal? To what economic level?
- 2. Make a similar analysis of several hours of radio advertising. Study especially the *ethos* of the announcers as revealed by their speech. Do they seem sincere, well informed, honest, well intentioned?
- 3. Analyze the motives and methods employed in one of the speeches in this book. Try to extract and define the various motives appealed to. What motives, desires, instincts, and prejudices of the audience did the speaker seek to overcome?
- 4. Study carefully the speech that follows. The speaker is a professor of philosophy at the University of Chicago who has made various excursions into practical politics and public service. Note that he does not debate the merits of the bills before the senate; he attacks the motives and methods of those who want to bury them in committee. The "great sanitary engineer" referred to is Edward J. Kelly, former head of the Sanitary District, and then mayor of Chicago. Did Mr. Smith encounter a real rat and a real mosquito in the committee room, or a snooping agent of the Chicago political machine? Was this allegory effective? Put yourself in the place of the legislators, both those who were "free," and those who were not, and try to imagine how you would be affected by this disconcertingly frank discussion of motives.

## PERMANENT REGISTRATION OF VOTERS8

T. V. SMITH

[A speech delivered in the Senate of the State of Illinois]

## MR. PRESIDENT:

It is desired by some senators to send to the Committee on Elections the two most important bills that have been before the legislature in my time (bills providing for permanent registration in cities of Illinois). And why are these bills singled out to go to committee? To prepare honorable bills for dishonorable burial. This is a committee presided over by a valiant senator who has the virtues of a veteran: he does what is required of a soldier by obeying orders, neither asking what nor demanding why. As an ex-soldier, I honor this virtue in soldiers; but we are legislators, and this is, I believe, the general assembly of the sovereign state of Illinois.

All talk of other reasons than death for sending the bills to committee we shall treat with the silence of a well-earned smile. The maxim of some politicians is: "Kill these bills or give us death!" And it is just so. This is the reason for the desire to send them to the committee over the portals of whose room should be written what Dante found over the doors of purgatory: "All hope abandon, ye who enter here!"

Like the occupational-disease bills which we just passed, these permanent-registration measures are "agreed" bills. [Interruptions from Chicago Democrats: "Agreed by whom?"] Yes, gentlemen and colleagues from Cook-agreed upon by several dozen important civic and industrial organizations in Chicago and Illinois [reading off the the list of sponsors of the bills]. [Interruption from same sector: "And who else?" Who else, gentlemen? You really want to know? Then, here is the answer: Agreed to by every knowing man and woman in Illinois who wants the

8From The Promise of American Politics, by T. V. Smith (Chicago, 1936). Reprinted by permission of Mr. Smith.

fine game of politics played for public profit rather than for private or mere party advantage. That's who agree, gentlemen. Who disagree? Only those who have some interests to preserve which cannot be preserved by the democratic process honestly administered at the polls. That's who disagree, gentlemen. And let no senator think that he can slip by unobserved in voting upon this issue. Fortunately, for once the newspapers, too, are agreed upon these bills. (The newspapers are sometimes right.) Whoever is not for honest elections in Chicago and elsewhere may now vote against the advancement of these bills. Let them vote to send the bills to the committee. But only them.

Unfortunately, there are some men among us who are not free men. I speak gently of them. I have only sympathy for men who have lost their freedom. Those who must take orders will take whatever orders they must take. Leaving my sympathy with them, I address myself now to the free men of the senate. To them I say feelingly that I like this game of politics, but I shall feel more at home in it after these bills are passed. Politics is the most interesting game in the world. Here is our chance to make the interesting into the honorable. We want politics made a game which can be played by honest men and women, on the day shift, rather than merely by other men and women, on the night shift. The game could then be played for its real stakes.

This is not the time to discuss the merits of the bills; that will come next week, if we can keep them out of that cave of death, the Committee on Elections. Now, however, it is appropriate to say that the Democratic party in Cook County, out to kill these measures, is doing its best to deal death to democracy. Some of us are so much interested in democracy that we deprecate a Democratic party which will do that.

How has this anomaly come about, that men must choose between their party and its principles? Perhaps it is a hang-over from the mad heyday of 1929, when men sold their souls for whoopee. I do not know; but—if you will allow me to touch

deftly upon a delicate subject—I observe a great overflow from the earlier personnel of the Sanitary District into the city government of Chicago. And I think I see in the present desire of the Chicago senators, honorably excepting Senator King, to flee from the light into our darkened committee room bearing our bills, a recurrence of a disease peculiarly associated with the cess of the Sanitary scandals.

The disease is called "agoraphobia." I beg pardon for the big word, gentlemen; but a big word is required for a big disease and a bad word for a bad epidemic. The word means morbid fear of open places. The "agora" was the public place for voting in democratic Greece; and fear of it is, with us, fear of publicity for political acts. I have heard bedtime stories-I do not vouch for them, gentlemen-of the indictment of a great Sanitary engineer who so feared open spaces with their publicity that he preferred to have the indictment quashed in some narrow room than to smash it by open hearings and public proof of innocence. That fear is agoraphobia. I have heard bedtime stories-I do not vouch for them, gentlemen-of income-tax discrepancies which were kept from the publicity of public places by being settled behind the scenes. That is the disease of agoraphobia. I have heard bedtime stories-I do not vouch for them, gentlemen-of late midnight parties in narrow hotel rooms for the selection of gubernatorial candidates which are supposed by our democratic system to be selected by open covenants openly arrived at through public elections. That is the disease of agoraphobia.

It is a disease that attacks doctors as well as patients. It is a disease that is spreading. We may have to risk other diseases in order to arrest its spread. It is charged, for instance, that the governor is diseased with hypocrisy in pushing these bills, now that they will help him, when he would not earlier push them for the good of the state. If looking out for Number One constitutes the governor a hypocrite, we'd all better fumigate our clothes for that infection. Some senators want to get even with

the governor because he would not consistently take their advice. I sympathize with them; for he would not take my advice on educational matters (even put me off the educational commission); he would not take my advice on civil service; quit even receiving my advice after I long ago told him with reference to the very people now trying to break both him and these honest election bills: "If you elect to go along with certain people you'll never get ahead with them."

But, Senator Monroe, I cannot act upon motives of aggression when the welfare of the state is at stake. It is rare that public and private interest so closely coincide as does here the governor's and the state's interests. When I find such a case, I must gratefully acknowledge the fact rather than cynically flout the opportunity. I would not refuse to smell a rose sweet because its roots draw nutriment from dung. It is only in graveyards that consequents and antecedents closely resemble each other. We have before us a chance, by neglecting little motives and surmounting our natural ill will, a chance to set democracy in Illinois a half-century ahead.

Hypocrisy is easier charged than proved; but even if proved, I wonder, Senator Monroe, whether hypocrisy is as bad a disease as agoraphobia. As practical politicians we must weigh disease against disease, the present governor against a future governor. A governor picked in a closed room by men infected with agoraphobia is likely to develop this dread disease at any moment, even if he does not already have it. If some future governor of Illinois develops the Sanitary District type of agoraphobia, it's going to drive a lot of citizens to hydrophobia. Some senators are already showing symptoms of this dread Sanitary disease. They want to flee from this spacious room, which I have always loved because here we can make speeches and have our troubles out in public compromise, and run back to a dark committee room to "investigate" these bills, which are already clear and necessary to all lovers of truth and devotees of honesty. Is it not the Scriptures that speak of men lov-

ing darkness rather than light because their deeds are evil? I'll tell you a story, gentlemen, which will explain in full why I am not in favor of risking the lives and health of our valuable committee members back in that narrow committee room. Concerned as I am about the bills, I am also worried about the committee. Believe it or not, last night after you had gone home, or somewhere, and this grand hall was darkened, I went back into that elections committee room to muse by myself a moment at midnight. I heard a mosquito buzzing. It was so unusual at this season that I tried to catch him; and while I was doing so, I ran over a rat. My flashlight revealed a huge specimen of a variety familiar in Chicago. Rats have always been numerous in Chicago, along the river front; but now they've spread throughout the city, and this one ran over my feet at midnight in Springfield, in this statehouse, back in that committee room. I did not, and do not, understand its presence here. The mosquito I caught. He was bigger than most, and was not malarial at all, but clearly agoraphobic. He smelled of creosote and was streaked with phosphorus, obviously a specimen from some experimental laboratory. Could he have been the favored swamp-son, escaped from some munificently financed mosquito-research program in the environs of Chicago? I have seen his like in the Sanitary District. But how could this rat have got here, if not through tunnels built by engineering skill? Is the whole of Illinois to be tunneled by political engineers for the easy transit of rats, and are all our citizens to be exposed to the carriers of some dreadful bubonic plague of agoraphobia?

It is but a hypothesis, gentlemen—only a hypothesis. But after last night in that committee room, it worries me. I tell you there are carriers of agoraphobia in that room; and I am not willing to risk the lives of senators, though they crave the martyrdom, by condemning them to squat upon these bills in that darkened room from now to the end of our session. I recommend that we who are not afraid of open spaces have this matter out, right here in the open spaciousness of the senate chamber;

and that, pursuant thereto, we advance these bills to second reading without reference to the committee. And let us open-air men watch the vote to see who has already been bitten by what. My hunch is that when this virulent mosquito bites either a Democrat or a Republican, it renders him indifferent to vote-stealing in his own party; that when the rat bites him, it renders him indifferent to vote-stealing in both parties; and that when both mosquito and rat bite him, he will go the whole hog against democracy and stoop to steal from whomsoever whatsoever he needs.

In following these bills through with our votes, I suggest that we trust our noses, rather than our minds, for guidance. A healthy nose is a better guide to political action than a mind diseased with agoraphobia. Phobias will fool us, but a bad smell's an unmistakable nuisance anywhere and everywhere. Remember this little verse to the nose, and you'll not run into either rats or mosquitoes:

Though brave comrade, frontier of the face, Pioneer in darkness and leader of our race, Forerunner of fortune and espion of woe, Lead on, my Nose, I follow, where'er thou bidst me go!

# STYLE

CHAPTER FIFTEEN

Style receives its beauty from the thought it expresses; but with sham-thinkers the thoughts are supposed to be fine because of the style. Style is nothing but the mere silhouette of thought; and an obscure or bad style means a dull or confused brain.

Arthur Schopenhauer
On Style

True eloquence I find to be none but the serious and hearty love of truth; and that whose mind soever is fully possessed with a fervent desire to know good things, and with the dearest charity to infuse the knowledge of them into others, when such a man would speak, his words, like so many nimble and airy servitors, trip about him at command, and, in well-ordered files, as he would wish, fall aptly into their own place.

JOHN MILTON
Apology for Smectymnuus

STYLE Makes a Difference.—The final aspect of speech-making to be considered, though not necessarily the one you will take up last in preparing a speech, is style. We may define it as choice of words, and their arrangement.

It might seem from the quotations above that if your thought is clear and good, style will take care of itself. There has been much speculation, and some scientific experimentation, on the relation of thought to expression. We had best avoid that treacherous problem and content ourselves with the simple notion that if one has a thing to say, he may say it in one way or another. Having the same thought in mind, for instance, he may say, "It's a cold day," or "It's as cold as Greenland."

Certainly it makes a difference what words you choose for your thoughts. You will not agree with the electric-meter man

who, in a current cartoon, is represented as saying to a precocious child who has challenged his grammar, "Different from —different to—what's the difference? What I mean is, them meters ain't alike." What you mean should be made clear, but it should also be expressed in conventional language and, if possible, in distinctive language.

# Compare the following statement:

At no time before has there been a great conflict in which so many people were indebted to such a small number of individuals for benefits of comparable magnitude.

with Churchill's well known tribute to the Royal Air Force:

Never in the field of human conflict was so much owed by so many to so few.

# Or compare this statement:

A new government was established on this continent eightyseven years ago by our ancestors, growing out of the principle of freedom, and founded on the assumption that there is equality among men.

### with Lincoln's familiar words:

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Not only the choice of words, but their arrangement as well, makes a difference in the effect they will have. Compare the original statement of Lincoln with these variations in his phrases:

A new nation, conceived in liberty, and dedicated to the proposition that all men are created equal, was brought forth on this continent by our fathers fourscore and seven years ago.

Our fathers brought forth a new nation on this continent fourscore and seven years ago, conceived in liberty, and dedicated to the proposition that all men are created equal.

On this continent a new nation was brought forth by our

fathers fourscore and seven years ago, in liberty conceived, and dedicated to the proposition that all men are created equal.

Would you want to substitute any of these for the original?

What makes your style what it is? And what are the factors that should determine it? It will depend partly upon what kind of person you are, and the education you have had; but it should be affected also by your subject, by the audience before you, and the occasion that has brought them together. What you should strive for is an expression that suits the subject, the audience, the occasion.

But style is conditioned also by your own personality, and the style most appropriate for you may not be the style you admire in another. If we accept the much-quoted statement of the eighteenth-century French naturalist, Buffon, that style is the man himself, it follows that each man has his own manner of expression. You can profit by imitating Webster, or Phillips, or Curtis, but do not try to make yourself over entirely into the personality of the one you admire.

And do not take Buffon's dictum to mean that, since a man is what he is, his style is fixed and unalterable. If you are criticized for excessive wordiness, you have no right to defend yourself by saying, "But I'm just naturally wordy." Or if your language is slangy and trite, it will not do to say, "That's the way I always talk." Our speech patterns are due largely to acquired habit, and habits can be changed.

Appropriateness.-It follows also that your style need not be uniform for all occasions. It should be appropriate to your immediate purpose. "Your language will be appropriate," said Aristotle, "if it expresses emotion and character, and if it is in proportion with the subject. By proportion is meant that weighty matters shall not be treated in a slipshod way, nor trivial matters in a solemn way." Voltaire said, "Nothing is rarer or more difficult than a style appropriate to the matter in hand." But this appropriateness you must try to achieve. You can at least use

your small arms in informal discussion bouts, and save your heavy artillery for big subjects and big audiences.

Webster's style is, according to modern standards, somewhat formal, and even pompous. But it varied widely according to subject and occasion. Rarely did it reach the exalted level of his conclusion to the "Reply to Hayne." Lincoln is remembered chiefly for his great eulogies, but he was a master of closely reasoned debate, as several passages quoted in earlier chapters will demonstrate. Rarely did he speak in the lofty strain of the Gettysburg Address. Many have admired Ingersoll for his brilliant poetic passages—passages which, some would say, rival even Shakespeare at his best. But at times Ingersoll was cheaply colloquial, coarse, and flippant. His style, like that of any good orator, varied with his mood, his purpose, his subject, and the occasion on which he spoke.

Beware, then, of assuming that a highly poetical style is necessarily the best style. And beware too of assuming that such a style is to be avoided. One of the chief virtues of a style is its appropriateness.

Oral versus Written Style.—There is another and more fundamental sense in which style should be appropriate to the occasion. Since a speech is intended to be spoken it should have a style that makes it speakable. Many literary sentences, flawless in composition, do not speak well. They may be so involved in structure that their sense cannot be made immediately clear to the hearer; or they may be too remote from conversational idiom. Since each sentence in a speech is heard only once, it must be so constructed that its full meaning may be grasped quickly and easily. And since it is to be uttered, it should lend itself to smooth-flowing and vigorous delivery.

Another characteristic of oral style is what John M. Clapp calls "its eagerness, its swift, vigorous movement of thought. This comes," he says, "from the excitement which the speaker always feels. . . . As compared with writing, most talk—connected talk

-has more will in it. The speaker is not content with telling you what his ideas are; he is bent on driving them in, making you agree with him and do as he wishes."1

It would be difficult to find a better example of this quality of style than the following passage from a speech that Lord Chatham delivered in the House of Lords, November 18, 1777. He was sixty-nine years old, feeble, and gouty, but he spoke with all the fire of youth against England's war with America.

The desperate state of our arms abroad is in part known. No man thinks more highly of them than I do. I love and honor the English troops. I know their virtue and their valor. I know they can achieve anything except impossibilities; and I know that the conquest of English America is an impossibility. You cannot, I venture to say it, you cannot conquer America. Your armies' last war effected every thing that could be effected; and what was it? It cost a numerous army, under the command of a most able general [Lord Amherst] . . . a long and laborious campaign, to expel five thousand Frenchmen from French America. My Lords, you cannot conquer America. What is your present situation there? We do not know the worst; but we know that in three campaigns we have done nothing and suffered much. Besides the sufferings, perhaps total loss of the Northern force [General Burgoyne's army], the best appointed army that ever took the field, commanded by Sir William Howe, has retired from the American lines. He was obliged to relinquish his attempt, and with great delay and danger to adopt a new and distant plan of operations. We shall soon know, and in any event have reason to lament, what may have happened since. As to conquest, therefore, my Lords, I repeat, it is impossible. You may swell every expense and every effort still more extravagantly; pile and accumulate every assistance you can buy or borrow; traffic and barter with every pitiful little German prince that sells and sends his subjects to the shambles of a foreign prince [a reference to the Hessian troops]; your efforts are forever vain and impotent-doubly so from

<sup>1</sup>Introduction to Samuel B. Harding's Select Orations Illustrating American Political History (New York, 1909).

this mercenary aid on which you rely; for it irritates to an incurable resentment the minds of your enemies to over-run them with the mercenary sons of rapine and plunder, devoting them and their possessions to the rapacity of hireling cruelty! If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms—never—never—never.

Study this passage. It contains many of the secrets of good oral style. Note the short clauses, the repetitions, the parallelisms in structure, the freedom from entangling modifiers. Note the directness of address—the frequent use of *I* and *you*. And note the use of strong colorful words.

In summary, oral style, as compared with written, should be more immediately intelligible, more conversational, more simple in structure, more direct, and more forceful. We need to consider now how we may achieve these qualities, as well as some others common to all good expression.

Choice of Words.—Since you can choose to use one word rather than another, you should try to find the best word for your purpose. It is often said that you should prefer Anglo-Saxon words to those of Latin origin, and short words rather than long. But it isn't the origin or the length of a word that matters, but its familiarity. *Unconstitutionality* and *extraordinary* are long Latin words that a general audience will understand. *Wain* and *shard* are short Anglo-Saxon words that it will probably not understand.

There are times when a passage of resounding eloquence is in order, with words of high emotional color that will move the hearer even though they are not clearly understood. Note Chatham's use of these phrases:

every pitiful little German prince that sells and sends his subjects to the shambles of a foreign prince the mercenary sons of rapine and plunder the rapacity of hireling cruelty

You get the force of these passages even though you may not understand fully such words as *shambles, mercenary, rapine,* and *rapacity*. Winston Churchill's references to Hitler abound in strong, colorful phrases:

this monstrous abortion of hatred and deceit the squalid caucus boss and butcher that blood-thirsty gutter-snipe this wicked man, the repository and embodiment of many forms of soul-destroying hatred a monstrous tyranny, never surpassed in the dark, lamentable catalogue of human crime

But just as effective, perhaps, was his description of Hitler in the simple phrase, "that bad man." As an old Greek writer, called Longinus, said, "the most homely language is sometimes far more vivid than the most ornamental."

But not always, as Longinus well knew. The "sublime" style, which he so greatly admired, consisting "in a certain loftiness and excellence of language," he said, "sways every reader whether he will or no." And still more will it sway a hearer, if it is well spoken. The modern fashion disparages it as artificial and over-emotional, but why should not lofty and poetic thoughts still have lofty and poetic expression? Let us note an example, one of the finest examples of "sublime" oratory in English-the peroration of Webster's second Reply to Hayne. Remember that this speech was in a way the climax of a controversy which extended over many years, and which culminated in the Civil War, and that this passage came at the end of a speech that had run through two days in the Senate. Webster's thought was simply this: When I am dying I want to see the Union still intact, and the flag still representing liberty and union. These are the words he chose for this thought:

When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent

with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original luster, not a stripe erased or polluted, not a single star obscured, bearing for its motto no such miserable interrogatory as, "What is all this worth?" nor those other words of delusion and folly, "Liberty first and union afterwards"; but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart—Liberty and Union, now and for ever, one and inseparable!

Conciseness.—A common fault of speakers is using more words than are necessary to get the thought expressed. Perhaps the prevalence of this fault is evidenced by the large number of terms used to describe it—redundancy, tautology, pleonasm, verbosity, prolixity, diffuseness, circumlocution, etc. The paragraph above is not free from it, but Webster in this case was repeating for the sake of emphasis.

Have you never heard a speaker begin something like this: "It is my purpose tonight to bring before your attention for your consideration at the present time what I believe in my humble judgment to be one of the most important problems that we can find facing us in these United States today." He would get better attention if he said merely, "I want you to consider an important problem." He may proceed: "There are many people in this land of ours who would appear to be proceeding under the assumption—" when all he means is, "many assume—" He may say, "I am going to read to you the words that Lincoln uttered in speaking on this subject when he said, and I quote," when all he needs to say is "Lincoln said." Why use six words—read, words, uttered, speaking, said, quote—when one will serve? Such a piling up of useless words is stupid, time-wasting, and attention-killing.

Shakespeare has an amusing satire on this redundant style in the speech of Falstaff when he pretends to be King Henry rebuking his son for keeping bad company (King Henry IV, Part I, II, iv):

There is a thing, Harry, which is often heard of and it is known to many in our land by the name of pitch: this pitch, as ancient writers do report, doth defile; so doth the company thou keepest: for, Harry, now I do not speak to thee in drink but in tears, not in pleasure but in passion, not in words only, but in woes also: etc.

You have no right to waste an audience's time with such circumlocutions. Try to see not how many words you can use to express a thought, but how few. Make your sentences terse and concise. Work for the utmost economy in expression. But, you may say, the effect of an idea depends upon how long it is held before the hearer; if a statement is too concise it will have no effect. True; but a loose, wordy statement does not hold attention on its content. It diffuses and dissipates attention. The way to hold an idea before the hearer's attention is to repeat it, to amplify it, to illustrate it, or to break it into parts and make each part distinct.

Note this brilliant passage from Phillips's eulogy of Toussaint l'Ouverture. Notice among other things how he impresses upon us the fact that Cromwell's army of Englishmen contained the best blood in Europe, and was used against fellow-Englishmen:

Cromwell manufactured his own army-out of what? Englishmen,-the best blood in Europe. Out of the middle class of Englishmen,-the best blood of the island. And with it he conquered what? Englishmen,-their equals. This man manufactured his army out of what? Out of what you call the despicable race of Negroes, debased, demoralized by two hundred years of slavery, one hundred thousand of them imported into the island within four years, unable to speak a dialect intelligible even to each other. Yet out of this mixed, and, as you say, despicable mass, he forged a thunderbolt and hurled it at what? At

the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica. Now if Cromwell was a general, at least this man was a soldier.

You will find in this passage most of the secrets of a good oral style—clarity, vividness, energy, conciseness, distinction, directness—achieved by use of familiar words, simple structure, comparison and contrast, question and answer, vivid metaphors.

Vividness.—If we keep our audience constantly in mind we will feel the need to make our thought arresting, vivid, concrete, graphic. Audiences, said Aristotle, like words that set an event before their eyes, that show things in a state of activity. This graphic style may be attained by concrete detail, by vivid descriptions, by dramatic narrative—methods which have been discussed in earlier chapters. But there is another method of setting things actively before the eyes of the audience, and that is by the use of metaphors and other figures of speech.

It is difficult to speak with spirit and vigor without expressing yourself in figures. We do our thinking, as has been pointed out, by means of comparisons and relationships, and all metaphors are comparisons. If you think vigorously, and especially if you are moved by emotion, you will almost surely express yourself in figures of speech. Let us look at a typical modern speech—Harold Stassen's keynote address at the Republican Convention in 1940—and note some of the figures it contains:

our forefathers erected here a great lighthouse of liberty the dark shadow of despotic government covered the earth the black shadow of despotism falls over the world lights are going out in Europe

a heavy blanket of forty-five billions of indebtedness weighs down over all of our people

our first task is to cut through the clouds of confusion

we must brush aside the brambles of prejudice industry has been hobbled by bureaucratic interference our leaders have strutted down the avenues of the world knocking chips off shoulders

our foreign policy has been one of a big noise and a little stick

the New Dealers just smiled and reached over and patted the flanks of the Trojan horse

American enterprise has been subjected to the strafing of dive-bombing demagogues

government should furnish a cushion against the sharper fluctuations of this economic system, but it cannot successfully furnish a bed upon which society can go to sleep

Almost any other similar speech would furnish comparable examples.

The power of metaphors is further evidenced by their frequent use in political slogans-don't swap horses in the middle of a stream, it's time for a new deal, a chicken in every pot, prosperity is just around the corner, throw the money-changers out of the temple, etc.

Figures are best when they come spontaneously from the speaker's intensity of purpose; if they are too obviously designed, they may seem artificial and arouse a suspicion of dishonesty. As Longinus said, they are most effectual when they appear in disguise. But there are times when it will pay to search carefully for a figure or comparison that aptly expresses your thought. Note the carefully constructed metaphor with which one aspect of our modern philosophy is aptly set forth in the speech at the end of this chapter:

"Day by day in every way we are getting better and better." We have nailed that standard to the masthead, deserted the helm, and gone below to speed up the engines, happy in the thought that all motion must necessarily be onward, and that the only requisite is speed.

Study this speech for other forms of vivid expression.

Sentence Structure.—We have yet to consider the arrangement of words, phrases and clauses within the sentence. You must expect that skill in constructing sentences will come slowly, especially in extemporaneous speaking, but if you are willing to take pains, it will come as you gain confidence. Thoreau said a perfectly healthy sentence is extremely rare. "A sentence should read as if its author, had he held a plough instead of a pen, could have drawn a furrow deep and straight to the end." That means that you must know before you start to speak a sentence exactly where you are going. Many a speaker mounts his horse and gallops madly away in all directions at once, as did the spell-binder before a business group who uttered the following gem:

And another reason I know this war isn't real, fighting it as the Russians have fought it, as the Chinese have fought it, as the British learned they too must fight it—is that as long as the vicious little word "get" remains, the great American word—"I'm getting so much"—"How much are you getting?"—"I've gotten a raise"—"I'm going to quit because I can get more"—as long as farm organizations—and don't misunderstand me, the farmers are my firm's best customers.

The elements of the sentence must be simple, they must be clearly related to each other, and they must be presented in the order in which they can be most easily received by the hearers. In formal writing you might use such constructions as these:

You have, let us say, a thousand dollars to invest.

There is, I am reliably informed, a plan for a new building. But speaking calls for a more direct, conversational form, such as:

Let us say you have a thousand dollars to invest.

I am reliably informed that there is a plan for a new building. In general you should avoid parentheses. Schopenhauer said, "Good writing should be governed by the rule that a man can think only one thing clearly at a time; and, therefore, that he should not be expected to think two or even more things in one

and the same moment. But this is what is done when a writer breaks up his principal sentence into little pieces, for the purpose of pushing into the gaps thus made two or three other thoughts by way of parenthesis; thereby unnecessarily and wantonly confusing the reader." This is even more true of oral than of written style.

Note this example of academic writing:

It is, however, for reasons which have already been made evident, inadmissible that the power of determining when departures from the requirements of the scientific spirit and method have occurred, should be vested in bodies not composed of members of the academic profession.

It is hard to believe that any one would utter such a sentence in conversation, and harder to believe that it could be effectively delivered in public address. What is wrong with it? The clauses: "It is . . . inadmissible" and "power . . . should be vested," are broken apart by long intervening passages which the mind cannot readily jump. And the key phrase, "departures from the reqirements of the scientific spirit and method," is too abstract to be clearly grasped. Would not the gist of it be better expressed as follows:

Only teachers should be allowed to decide when other teachers have been unscientific in spirit and method.

Short sentences are generally best, but there is no objection to a long sentence if its structure and meaning are clear. Ingersoll's lectures are models of clarity, but one of them contains a sentence which in print covers more than five pages, yet is so constructed that its meaning at every point is apparent to the hearer or reader. The common complaint against long sentences is generally due, not to their length, but to their involved structure, as in this utterance of one of our leading diplomats:

It is imperative that the American people should be shaken out of the slumber of complacency in which they have indulged during the past generations, and in particular during the three past decades, and be awakened to the stark truth that in the world of today and in the world of tomorrow the American democracy as we have inherited it cannot continue to function unless the people of this country fully comprehend that what we so blandly call the "American way of life" will no longer be conceivable unless they demand that their Government pursue a foreign policy which will safeguard it.

If you can understand this tangled mass of redundancy after one reading, you have a mind better than average. The same complex structure, with the addition of a technical vocabulary, is found in the following sentence, taken from a teacher's address at an educational meeting:

The Herbartian theory of interest or nothing imported from Germany by a few young Americans in the latter part of the past century has brought forth, with John Dewey's cultivation, a harvest with many cockles to be plucked by judicious servants who are aware of the Hegelian doctrine of effort and the fallacy of relying too help-lessly on pleasure and interest alone, much of which is purely transitory and fortuitous.

By contrast, note the clarity, directness, and force of Senator Arthur H. Vandenberg's sentences in the speech delivered in the Senate, January 10, 1945:

There are two ways to do it [preserve the peace]. One way is by exclusive individual action in which each of us tries to look out for himself. The other way is by joint action in which we undertake to look out for each other.

The first way is the old way which has twice taken us to Europe's interminable battlefields within a quarter of a century. The second way is the new way in which our present fraternity of war becomes a new fraternity of peace. I do not believe that either we or our Allies can have it both ways. They serve to cancel each other. We cannot tolerate unilateral privilege in a multilateral peace. Yet that seems to be the fatalistic trend today. I think we must make our choice. I think we need to make it wholly

plain to our major Allies that they, too, must make their choice.

I hasten to make my own personal viewpoint clear. I have always been frankly one of those who has believed in our own self-reliance. I still believe that we can never again-regardless of collaborations-allow our national defense to deteriorate to anything like a point of impotence. But I do not believe that any nation hereafter can immunize itself by its own exclusive action.

This is the language of a man who has something to say, and is intent on getting it said clearly. It is simple, personal, and direct. Note the effective use of parallel structure:

One way is by— The other way is by—

The first way is the old way— The second way is the new way-

I think we must make our choice. I think . . . they, too, must make their choice.

This device of parallelism is one that you should learn to make use of. You will find other examples of it in the quotations above from Chatham and Phillips. Note its use also in the Gettysburg Address.

In some of these passages parallelism is combined with antithesis-another favorite device of speech-makers, and a very effective one. An idea has more clarity and force when it is set over against a contrasting idea.

Another stylistic device is question and interrogation. This, as Longinus said, "tends strongly to stir an audience and give energy to the speaker's words." You will remember its use by Patrick Henry:

But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? etc.

Is not this more stirring than to say, "We shall not be stronger,

either next week or next year," etc. Interrogations challenge the hearer to take a part in the speaker's thought, and so help to maintain his attention and interest. Often a quick alternation of question and answer is effective. As Longinus said, "The orator replies to himself as though he were meeting another man's objections." Note its use in the speech at the end of this chapter:

Is this progress? No. Why? Because progress is measured by individuals and not by machines. . . . Do you ask what other standards there are? Well, we might judge a civilization by its production of great men.

Other stylistic qualities and methods have been treated in earlier chapters—variety, concreteness, illustration, imagination, narrative, dramatization, amplification, and repetition. You will find them all examplified in the speech on Progress that concludes this chapter. This speech, prepared for a class in public speaking and later improved for use in an oratorical contest, is an example of what a good student can do if he puts his mind to the task. The speaker's style may be a little formal for most occasions, but it suited him and his subject. It will repay careful study.

Test Questions on Style.—Use these questions to test the style of the speeches you hear, read, and compose.

Was the speech well worded?

- 1. Was the style appropriate to the speaker, the subject, the audience, and the occasion?
- 2. Was it suitable for speaking—immediately intelligible, conversational, simple, direct, and forceful?
- 3. Was the vocabulary suited to the subject, mood, purpose, and audience?
- 4. Was the style concise, economical of attention?
- 5. Was it vivid? Did it set things before the eyes?
- 6. Was sentence structure simple?
- 7. Was effective use made of parallelism and interrogation?

### **EXERCISES**

- 1. Make a thorough analysis of the style of one of the speeches in this book.
- 2. Select a paragraph from some essay or editorial and rewrite it so as to make it more speakable.
- 3. Choose a topic from one of your speeches and practice expressing it extemporaneously in various ways.
- 4. Imitating the style of the speech on Progress that follows, write a paragraph to add to it, or insert in it, covering the implications of the splitting of the atom.
- 5. Report on the style of one or more of the orators included in Brigance's History and Criticism of American Public Address. What criteria of style are used by the authors of these various essays?

### **PROGRESS**

R. G. NYE

[Sophomore in Dartmouth College, 1923]

PROGRESS. What pictures the word suggests. Crouching cavemen struggling with the elements of language, hardy adventurers sailing out on unknown seas, patient scientists delving into the secrets of nature. Countless lives dedicated to an ideal called progress. It is an old and trite saying that there can be no state of equilibrium. Nations and individuals must advance or retreat. There can be no rest. And yet how tell the one from the other? The ravages of decay were deeply imbedded in the life of Rome when that civilization was at the period of its greatest magnificence. And yet if I were to suggest that we too had passed the summit of our greatness I would be laughed at. The Greeks, the Romans, the Hebrews believed themselves to be the unworthy descendants of mighty ancestors. But in the last hundred and fifty years the tremendous material expansion, the growth of democratic institutions, the acceleration of travel and communication, the popular conception of the doctrine of evolution, have combined to produce in our generation an optimism and a sense of inevitable progress. Monsieur Coué is a clever man, but his only claim to fame lies in catching a happy phrase to express a universal conviction. "Day by day in every way we are getting better and better." We have nailed that standard to the masthead, deserted the helm and gone below to speed up the engines, happy in the thought that all motion must necessarily be onward, and that the only requisite is speed.

A series of articles has recently been published which strikingly typify the modern attitude toward progress. The first started thus: "See this picture. It shows a man running, panting, carrying a message from Marathon to the civilization of Greece, to die at the end of the run. Beside that runner the picture shows the wireless telegraph equipment that sends messages through the air. The savage runner might cover twenty miles in an hour and twenty minutes. That would be marvelous speed. The wireless goes around the world seven times in one second and sends one hundred words a minute. That is progress." But is it? Are you better men than that savage runner, the example of Greek manhood? He ran-and died. Simple and elemental, but do we produce men who can win a more glorious epitaph? The second article began thus: "Another picture shows us a monk in a cell, slowly and with failing eyesight writing by hand the book that only a few eager scholars can read." Beside this is pictured the quadruple press, and we are told that forest trees are converted into newspapers in two and one-half hours. Is this progress? No. Why? Because progress is measured by individuals and not by machines. It is qualitative and not quantitative. It concerns itself solely with the production of finer strains of men and women. Has the quadruple press multiplied the genius of our literary men? Are our scholars more earnest and unfailing in the search for truth? The elemental falsity of

judging progress by the symbols of material opulence is so glaring that it strikes you in the face. The scepter put power in the hands of the Czars. Did it make them powerful men? Does the superb grand piano make a Beethoven out of a ragtime artist? Poor Shakespeare. He had to write his plays longhand. What a marvel he would have been if he could have poured them out in contract lots into the waiting ear of a dictaphone.

Do you ask what other standards there are? Well, we might judge a civilization by its production of great men. Geniuses are not sporadic phenomena scattered hit or miss over the face of history. They are the definite expressions of their age, the flowering of their civilization. The men of Athens loved to discuss and argue; presently they produced Socrates and Demosthenes. Athens worshiped beauty, and soon it hailed Ictinus, the creator of the Parthenon, and Phidias. Athens revered knowledge, and before many years Aristotle arose. The Macedonians panted for war, and Alexander was brought forth. England under Elizabeth was drunk with the love of life, and Shakespeare lived. Examples are endless. Beethoven, Kant, Calvin, Voltaire all gave utterance to definite moods and reactions current in their day. It is scarcely possible to find in the long catalogue of men of genius any instances which are not entirely representative of their day. Why not, then, judge an age by its production of men of genius? And what a sorry showing we should make. America's geniuses are coal barons and money kings, or for the rest, inventors and electrical engineers, men interested in the external conveniences and comforts of life rather than in the internal realities. It is no accident that America has no great musical composer, no great nature poet. Edison, Morgan, Ford, and Irving Berlin represent the soul of America.

Or we might judge progress by the development of morals. Are we more kind, more just, more unselfish, are we more honest, more temperate, more chaste? No. Dishonesty and vice are shockingly prevalent in every stratum of modern society. Excess is our universal failing. Over-eating, over-drinking, over-

work characterize our time. Our immoderation in the pursuit of wealth has become proverbial. In this quest cunning and trickery have become virtues and even dishonesty is condoned. The statistics concerning modern unchastity are so appalling that they can be contemplated only by a mind hardened to the task. The American attitude on this matter has quite definitely changed. A century ago the fallen sister was "damned," twenty years ago she was ruined, five years ago she had "played out of luck," and today she enters the movies and becomes a national heroine. Tolerance is a virtue, but only when it arises from a feeling of kindliness and compassion.

But no, they tell us, these are not the things that count. Your materialist points to the wealth of the world and says, "Be content." Your sociologist pictures a huge world family with each unit playing a selected and frictionless part for the good of society and says, "This is the Kingdom of Heaven." Be not deceived. The ends of growth are neither wealth nor social organization. They are at best but the framework over which the individual may travel towards his personal ideal.

The glory of Greece was not the glory of the organization, but the glory of the individual. Rome ruled the world not because of a superior organization, but because of the superior individuals who composed that organization. When they decayed the organization fell.

Today the supreme need of society, if we are not to follow the decline of former empires, is not the development of men who easily find a niche in the prevailing society, but in the development of men who can and will follow an independent course of thought and action, of men with the courage and intelligence to resist the siren call of the group to be one of the group, to accept the decrees of the group with complacency or indifference, to conform and to stop thinking. The keynote of modern civilization is obedience and conformity, but it is the rebels who propel society. The men we need today, the men we must have, are the men who are positive and aggressive in obeying what

they accept as right. Neither the blindly reactionary nor the anarchist and nihilist are the gravest menace to our institutions. It is the selfishness of indifference that is the real menace to national life. Mere avoidance of evil does not make a noble character. Nor does mere avoidance of political corruption make a good citizen.

Today the particular pressure which most seriously menaces our freedom to live our own lives, to help what we think is right, and to strike at those things we think are wrong, is the economic pressure, the pressure of business. It is the pressure that makes one man with a passion to till the soil become a lawyer, and another with a passion for painting landscapes spend his days painting advertisements for Holeproof Hosiery. It is the pressure that makes editors write things they do not believe and makes other men repress every natural instinct in a mad scramble to "get ahead." And today higher education justifies itself only if it gives us the perception to see that business exists only for the sake of human life and that no human life can ever exist only for the sake of business, and that accordingly business is only justified when it adds to the richness and satisfaction of life. And it must also teach us that in the last analysis civilization always depends upon the qualities of the people who bear it; that all the magnificence of the modern world rests upon living foundations; that the only question for modern society to ask itself is, "Are we producing the men and women?" It matters not at all that the modern factory system is a triumph of efficiency, if its only human resultant is an increasing mass of dull, embruted, discontented cogs, with every spark of initiative, individuality and sensitiveness systematically extinguished. It matters not at all that education is free and universal when we know that at the present rates of reproduction one thousand college graduates will have fifty descendants two centuries hence, and an equal number of low-class Boston Bohemians will have increased one hundredfold. It matters not at all that modern man can ride in an automobile, can live in steam-heated houses and sleep in electrically warmed beds, or that he can call in predigested foods and patent medicines to replace the normal body functions, if the only lasting monument to their use is an increasing softness and flabbiness and mental looseness, a ready acceptance of the mediocre and easy. We must discard the belief that progress is measured by an increasing number of people and things and, if we will achieve progress, we must divorce ourselves once for all from the notion that increasing knowledge spells increasing intelligence, that morality is measured in codes, and that the only way to find happiness is to go hunt it with a gold brick.

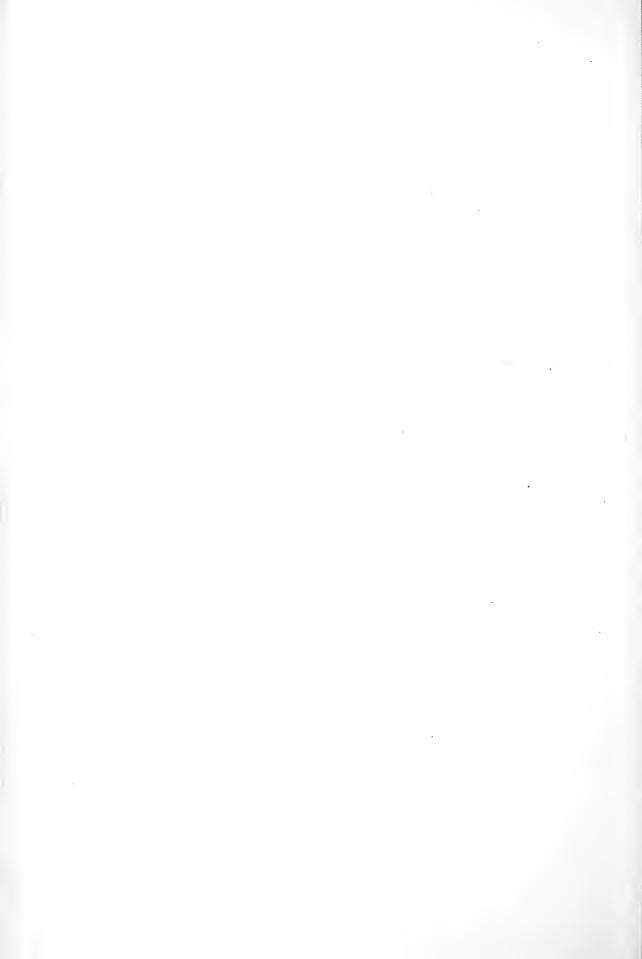
# APPENDIX I

# CONFERENCE, FORUM, AND PARLIAMENTARY PROCEDURE

BY

# RICHARD MURPHY

University of Illinois



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### INTRODUCTION

#### I. CONFERENCE

## **ELEMENTS IN CONFERENCE**

Environment
Objectivity
Compromise
Patience
Following the Idea
Speaking
Listening

## PROCEDURES IN CONFERENCE

The Leader's Role

Before the Meeting

Planning Arranging

At the Meeting

Introducing Guiding Conciliating

Administering

After the Meeting

The Conferee's Role

Before the Meeting

Investigating Thinking

At the Meeting

Speaking Listening

Co-operating

After the Meeting

### II. FORUMS

#### KINDS OF FORUMS

The Lecture-Forum
The Dialogue
The Panel
The Symposium
The Debate

Combinations of Types

### THE FORUM CHAIRMAN

# III. PARLIAMENTARY PROCEDURE

ORDER OF BUSINESS
METHOD OF MOTIONS
HOW TO MAKE A MOTION
KINDS OF MOTIONS

Main Motions
Subsidiary Motions

Privileged Motions Incidental Motions

# ORDER OF MOTIONS HANDLING OF MOTIONS

May a Motion Interrupt a Speaker? Is a Second Required? May the Motion be Amended? Is the Motion Debatable? What Vote is Required?

WITHDRAWING AND REOPENING MOTIONS
COMMITTEES
INFORMAL PROCEDURE
THE PARLIAMENTARY CHAIRMAN
CHART OF MOTIONS

# CONFERENCE, FORUM, AND PARLIAMENTARY PROCEDURE

"When a person differs with me, he raises my attention, not my anger; I advance toward my opponent and profit from his instruction. The cause of truth ought to be the common cause of both of us."—Montaigne, "The Art of Conference."

"Men are never so likely to settle a question rightly, as when they discuss it freely."—Lord Macaulay, "Southey's Colloquies on Society."

"... a uniformity of proceeding in business not subject to the caprice of the Speaker or captiousness of the members." —Thomas Jefferson, Manual of Parliamentary Practice.

### INTRODUCTION

So far in this book we have considered the speaker as a person addressing an audience. In any speech, it has been emphasized, there is a give and take between speaker and audience. The speaker cites an example when he thinks the audience needs one, quite as though some one in the audience had requested it. Or the speaker asks and answers a question as though a member of the audience had asked it. But except for applause and rare heckling, the speaker talks without interruption and the audience sits quietly and politely through the procedure. We shall now consider speaking on occasions when there is an interaction within a group of people, where each person may have a responsibility to contribute to the flow of ideas.

There are three kinds of group deliberation. I. Conference is deliberation by persons representing a diversity of interests, for the purpose of reaching decisions of common agreement. The conference group usually is small, and there is no audience. II. Groups frequently meet in forum, where an audience hears views presented, and then participates by question or comment. The speaking preceding audience participation may be by one or by several persons. III. Parliamentary methods are used when the nature of the business, or the size of the group, demands democratic, orderly rules of procedure.

In recent years, conference and discussion have developed on a grand scale. "The Big Three" conferred in Europe and in Africa. "In conference" has come to be a convenient description of what prevents the man in the office from seeing us. There are conferences of doctors, dentists, school teachers, and lumber dealers. Government conciliators and mediators and boards confer with labor, management and consumer in attempts to keep industrial peace. Radio programs, such as the Chicago Round Table and the Northwestern Reviewing Stand, present materials in discussion form. Over the country thousands of collegiate and community forums bring people together to discuss problems in an atmosphere of questioning and deliberation. And thousands of organizations meet under rules of parliamentary procedure.

The practices of conference and the processes of group discussion were not invented in our day. Joseph held conference with Pharaoh, Plato's dialogues have stood through the centuries as examples of the collective search for truth, and Thomas Jefferson formulated principles of parliamentary procedure based upon the practices of early British parliaments. But many conditions make group deliberation more important today than in any other time in history. One influence has been the increased ease of transportation; Churchill, Roosevelt and Stalin were able to meet after only a few days travel, and they were able to keep in touch with conditions at home by wireless. The number of various kinds of meetings has been increased by the great growth in organizations. A century ago there were few labor unions, parent-teacher associations, or broom-corn growers societies. As people become organized in groups, there is need for deliberation, and for inter-association among groups. The extension of education and of democratic processes has promoted conference and discussion. More people are working in political meetings, in institutes, in programs of planning.

As the world has grown more complex, we have had to choose between recourse to dictatorship and extension of democracy. We have chosen democracy. We have learned that many of us have opinions, and that one person's is not necessarily the only, or the right, one. We feel disinclined to trust any one person's report on complicated or controversial matter; no one man knows all the answers to defense, world trade, atomic energy. Probably the most

important reason for increased group deliberation is the hope that men, by coming together and talking things over, may reach solutions for the thousand and one problems that beset us.

### I. CONFERENCE

#### ELEMENTS IN CONFERENCE

Environment.—We have long been aware that much of the business of the world is conducted not in open assembly but in smoke-filled rooms, at lunches, or on the golf course. We are apt to be suspicious of agreements reached in back-room secrecy, for we fear men may make deals in the dark of closed meeting that they would hesitate to own in the light of public assembly. But small, secluded meetings have been important in bringing together people who are willing to reach agreement, and in getting people assembled in an atmosphere conducive to agreement. Not many of our conferences can be held on yachts, midst the soothing sounds of washing wave and tinkling glass. Indeed, it is doubtful whether the surroundings of conference should be so lavish that members forget work-a-day conditions in which the conclusions reached will have to be applied. But there is much we can do to provide a favorable environment for conference. We can seek the best available room, we can place chairs around a table-we can break the conventional classroom arrangement of chairs in a row facing a raised platform. We can see that pencils and paper are available; that light and heat and noise are regulated as well as is possible. We can anticipate what may be needed-such as a typewriter or blackboard-and provide it. The physical environment is very important in creating a mental environment that stimulates reasonable discourse. Don't leave environment to chance.

Objectivity.—One of the first observations you will make as you work with people is that our attitudes frequently interfere with rational solution of a problem. Sometimes you will find that the attitudes people hold toward a problem are more troublesome than the problem itself. Each of us has his ego and tends to view the world from his own doorstep. But as we gain perspective we see that each of us cannot be the center of the universe. It is difficult to confer with a person who insists on looking at things "personally," who is

primarily concerned with what he himself likes and thinks and values. He feels a sense of personal ownership for anything he may say. He is fearful lest he not get credit for anything he contributes. He is riled if any one dares to question his remarks. He is not enough interested in other people to listen to them ungrudgingly, and he has not developed enough self-confidence to change an opinion or admit a mistake.

We have to learn to look at things "objectively," to hold our notions in front of us and look at them as they might appear to other people. This quality of "objectivity" is, of course, an ideal. No one of us ever attains it. We have to recognize, too, that some of us are more sensitive than others, and can stand less criticism. But all of us can strive to fit ourselves into deliberations, instead of trying to make everything jibe with our own ideas.

Compromise.—Frequently in conference we find a program we can agree upon without any person having to make concessions. After exchanging and clarifying our ideas, we often discover that we really agree. But where there is definite conflict in interests, and important issues are at stake, concessions have to be made; if none of the conferees will yield, the whole process breaks down. And if conciliation and arbitration fail, then comes inactivity, or recourse to force-lockout, strike and war. When the problem becomes acute, or the battle subsides, the processes of conference have to be invoked once more. As Benjamin Franklin observed, to make a solid joint with two boards, each has to be planed a little. But compromise in itself is no virtue. We respect the man who stands by his guns when principles are challenged. We hold the "yes man" in contempt. Abraham Lincoln refused to compromise with human slavery, and we admire his stand. But to take a position and stubbornly hold it simply because it has been taken, is an action no one admires. There is no formula for knowing when one should compromise and when one should not. We can give on incidentals, but we may have to stand firm on essentials. But we can avoid taking positions determined by our ignorance of the problem. We can avoid taking positions we are not obliged in any way to hold. And many of us can be more attentive to facts that may be available, and more generous in acknowledging that the other person may have a bit of truth and

justice on his side. To be helpful, compromise must be real. The current device of coming to conference with outlandish claims only that one may have something to concede, merely adds to the complications of the problems considered. Compromise at its best is not a system of "deals," but is a balancing of legitimate interests.

Patience.—Conference takes time, and there is no escape from it. It takes time to discover what the other person thinks, and more time to learn why he thinks it. It takes time to get to know people well enough to work with them. It takes time to arrive at conclusions which are thoroughly understood and are accepted wholeheartedly. If you try to go faster than people are able or willing to follow, there will be a breakdown of understanding or agreement. Then even more time is required to straighten out tangled matters. The slowness with which others see the light will always puzzle you. But remember, the other people are equally perplexed that you are so slow in seeing what is obvious to them.

Like compromise, time is not a virtue in itself. If you can confer with your instructor in a few minutes, there is no point in trying to fill a half hour. The amount of time spent in conference is colossal, reports the president of an automobile company. He gives as evidence the statement that in five years of employee-management conferring in his company, almost 2,000,000 hours of employee time were consumed. In reporting this the president painfully noted that the cost to the company, in employee time alone, was over \$2,000,000. Academic conferences may be long and fatiguing. You may have heard a professor complaining about having to sit through another faculty committee meeting. Much time can be saved by careful planning-see the detailed list of hints given below. Frequently time can be saved by having shorter meetings with intervals for members to think things over or to make further preparation. Conferees need not all sit in one room and brood continuously until decision is reached. And much time can be saved by not talking on and on about a problem when agreement, or a clear path of action, is apparent. The president of a woman's college recently reported that she had sat through afternoons of conference on how students could be dissuaded from using a bicycle path that was dangerous because of heavy traffic. She confessed that a more sensible procedure might

have been to have the student-faculty committee decide at the outset to hang large signs at both entrances to the path—"NO BICYCLES ALLOWED."

Following the Idea.—In conversation we often do no more than interest. But conference is conversation disciplined by the nature of the problem at hand. When several people talk together there is always opportunity to run down and explore a dozen by-ways which may be interesting in themselves but which lead away from, or at best only indirectly toward, the goal. True, we must allow for digression occasionally; an amusing story, not too germane, may lighten the mood of the conference, or an anecdote may add to the friend-liness of the meeting. But conferees who are forever digressing or expanding on notions of interest to themselves but of no consequence in the group deliberations, are a great nuisance. They not only add to the burden of the problem, but they frequently block agreement.

Speaking.—The counsel you have received throughout this book applies to conference speaking quite as much as to speech-making. To speak well in conference you may have to be even more aware of many qualities than in speech-making. In the matter of time, for example, you will have to adjust to circumstances as they arise. Sometimes a point you wish to make will have to be presented in only a few sentences of repartee. In selecting your language, you will have to be especially careful to draw your words clearly and tactfully, that they may not set off vigorous replies based on misunderstanding or irritation. You will have to be flexible. You may be called on to develop some point at length, or—and this is very difficult for a speaker—you may have to suppress some fo your most brilliant remarks.

Frequently in conference there comes a time when one person "rises to the occasion" and makes a speech that pulls the issues together and points the way toward action. But conference is not a series of high-powered speeches designed to influence people to take irreconcilable positions. Much of the talk in conference explores the same ground that is covered in the preliminary stages of formal speech-making: you look for evidence; you analyze the situation;

you question; you plan; you reject; you accept. The conferees do all these things, and out loud, and in the presence of each other.

In preparing for conference speaking, bring together evidence, books, materials that may be of help in the deliberations. Analyze your group just as thoroughly as you would analyze an audience. You will not want to prepare a manuscript of a speech and read from it, but you probably will want to outline aspects of the question you think should be dealt with. You will not want to require other people to follow your outline, but you can use it as a check on the progression of the conference, to see whether important matters are being covered. In speech-making you prepare your speech according to the best possible analysis of the situation. In conference speaking you may have to be prepared to meet circumstances you cannot foresee.

Listening.—Many a good speaker is a poor listener. You have to develop your ability to listen quite as you develop your ability to speak. Your speech teacher probably prides himself more on his ability to listen to you, accurately, and with understanding, than on his ability as a speaker. But his first impulse, when he started teaching, was to jump to his feet and answer speakers whose views he considered erroneous or dangerous. You have to listen to other people, for how else will you discover what they think? Remember that conference is more than self-expression; it is collective deliberation. You have to do your share of listening. People like to get things "off their chest." They not only feel better, but they frequently become more reasonable. Labor conciliators testify they frequently spend a whole night just listening to one side of a dispute. And the next night they have to listen to the other side. Aristotle believed in the value of "catharsis," getting rid of pent-up feelings that clog our emotional circulation. He did not have conference in mind. But people do use conference as a place to pour forth their most violent feelings. You may have to listen to them.

Keep in mind, as you listen, that people vary greatly in what they mean by words they use. One person may be "desperate" at a slight problem; another person may find a crisis only "slightly annoying." You have to listen accurately, fairly. Being misunderstood or misquoted is annoying to all of us. You have to listen, too, in terms

# 416 APPENDIX I

of the speaker's motives and background. Try to penetrate, in your listening, beyond the literal, superficial aspects of other people's talk. Back of the words and expression is the speaker's attitude and position. These are what you have to work with.

So far we have described some of the general principles you need to know if you are to confer purposefully. Now let us look at an outline of specific things you will want to do.

#### PROCEDURES IN CONFERENCE

#### The Leader's Role

#### Before the Meeting

### Planning

- 1. Mull over the main problem areas. What are the main issues likely to be?
- 2. Prepare clear and acceptable statements of the main issues.
- 3. Get basic information for a factual foundation.
- 4. Have each conferee bring specific information which he is best equipped to supply.

# Arranging

- 1. Get the most suitable room available.
- 2. See that chairs, table, blackboard, pencil and paper are provided.
- 3. See that conferees know in advance the nature of the conference and what may come up for consideration. In your preliminary talk, or in notices you send, avoid arousing mental sets which will interfere with co-operative thinking at the conference.

# At the Meeting

# Introducing

- 1. See that members get acquainted. Get names right.
- 2. See that conferees understand who you are and what your responsibility in the conference is.
- 3. See that groups the conferees represent are identified.
- 4. See that the background of the problem is adequately sketched in before discussion begins.

# Guiding

- 1. Work out the outline of progression as the meeting develops—avoid forcing the discussion into a predetermined pattern.
- 2. Keep uppermost in mind the profitable direction discussion should take rather than conclusions you think should be reached.
- 3. Keep before the group the main aspects, to avoid dissipating time in excrescences.
- 4. Group ideas, summarize, exclude irrelevancies, to keep the group on the main track.
- 5. Peg agreement on points when it is reached.
- 6. Avoid speculations on matters for which you lack information.
- 7. Try to get ideas explained before argument about them starts; argument may not be necessary.
- 8. Keep the discussion progressive—avoid bogging down in one aspect.
- 9. Work for areas of agreement rather than for spectacular differences.
- 10. Work for mutual agreement. Where irreconcilable differences arise, parliamentary methods of voting will have to be used. But remember that a mere majority means that a problem has been decided rather than solved.

# Conciliating

- r. Recognize that negative, antagonistic attitudes may be present. Your handling of these may be more important than handling ideas.
- 2. Try to get every one into the deliberations.
- 3. Avoid letting one or two persons do all the talking.
- 4. Guard against letting the conferees be talked into flash decisions they may later renounce.
- 5. Keep a friendly spirit; it is possible to disagree without being disagreeable.
- 6. Protect the pride and feelings of the members.
- 7. Give your own opinions where they are useful, but give them for what they are worth.
- 8. Avoid using your authority as leader to decide matters. ("We will take up the problem this way"; "we will now discuss this point"; "we have talked long enough about this phase.")

# 418 APPENDIX I

- 9. Pull ideas out of the group rather than out of your own head.
- 10. Don't be afraid of argument if it is impersonal and to the point.

# Administering

- 1. See that group responsibility is aroused.
- 2. See that what needs to be accomplished is clearly understood.
- 3. See that what has been accomplished is clearly understood.
- 4. Delegate responsibility in tasks such as noting on blackboard, distributing materials, reading information, etc.
- 5. If minutes are necessary, appoint a secretary.
- 6. If information is not available for a wise decision, or more work is needed on the problem, make preparations for a follow-up meeting.
- 7. If the group does not have necessary information or grasp of the situation, arrange for outside expert help.
- 8. Avoid letting the meeting run on when members are tired. They may accept unsatisfactory proposals merely to get away.
- 9. Don't work for a mere patter of talk. If interest and conviction are keen, occasional pause will help reflection.
- 10. If action is taken: (a) see that some one is responsible for having the action carried out; (b) to keep the record straight, see that an adequate memorandum is made if the action is involved or complex.

# After the Meeting

- 1. Review the meeting, noting what has been accomplished and what yet needs to be done.
- 2. See that necessary reports are made, desirable publicity is released, decisions are executed, and preparation for any necessary follow-up meeting is started.

# The Conferee's Role

# Before the Meeting

# Investigating

- 1. Gather evidence, experiences that may be useful.
- 2. Talk with representative people to see what current attitudes in your group are.

# Thinking

- 1. Review what you know about the problem.
- 2. Think over what you need to know before you can reach a decision.
- 3. Draw together proposals you may offer, but avoid holding them rigidly.

# At the Meeting

# Speaking

- 1. Consider your remark before you make it. You will save time and may avoid casting your thought in annoying or ambiguous language.
- 2. Make comments as short and pointed as you can.
- 3. You may be able to make a point better by a short question than by a long statement.
- 4. Avoid talking about matters peculiar to yourself unless they have a bearing on the problem of the group.
- 5. Try to be impersonal in your remarks. Shoot at the *idea* rather than at the person holding it.
- 6. Hold for a more appropriate time ideas which are interesting but not pertinent.
- 7. Don't be too disappointed if you don't get everything said you have on your mind.
- 8. Talk up-remember silence gives consent.

# Listening

- 1. Remember that a good listener is as important as a good talker.
- 2. Follow the trend of the discussion. Avoid tuning out to brood on your own thoughts.
- 3. Think in terms of the person talking rather than your own individual interpretation of what he means.

# Co-operating

- 1. Try to work and think with the group.
- 2. Help the leader to press on with important matters and to keep alive the spirit of conference.
- 3. Don't fight for ownership of proposals; be satisfied if a sensible proposal appears in the group.

# 420 APPENDIX I

- 4. Don't be outraged if the group doesn't agree with you on everything—the group might be right.
- 5. Don't get too discouraged if time goes—conference is a slow but solid process.

# After the meeting

- 1. Carry out any duties assigned.
- 2. Remember that you were a part of the group that made the decision.

#### II. FORUMS

A forum is a meeting in which speakers engage in orderly, relevant, free discussion, with audience participation. A crowd of talking people does not make a forum. The discussion must be disciplined; one person talks at a time. Talk is directed to a common query. Speakers must be free to express honest convictions, but they are not free to speak out of turn, use abusive language, or talk endlessly. Nor is a forum a mass meeting, with a clever speaker sweeping an audience into decisions without question or objection. Forums bring together speakers, audience and problems for purposes similar to conference. But whereas in conference the usual aim is to reach agreement, frequently in forums no greater purpose is sought than provocative consideration of a question. A good forum may do no more than start people to thinking, to "tear a question open and riddle it with light." And of course, one primary difference between conference and forum is that in a forum an audience is present, and joins in the discussion by question and comment.

To make a forum possible there has to be some sponsoring organization which will arrange for a room, schedule speakers, make suitable announcement of the meeting, and administer the details. Forums are democratic in nature; you can see why they never have been popular in non-democratic states.

# KINDS OF FORUMS

Forums are usually planned so that about half the time is used <sup>1</sup>Wendell Phillips, "The Scholar in a Republic."

for presentation of basic materials and views by speakers, and about half for audience participation. The order in which speakers appear, and the manner of their talk, depend upon the number and kinds of speakers, the audience's knowledge and attitude concerning the subject, and the time that is available. A fifty-minute convocation forum on "More Self-government for Students," with faculty and student speakers, will have to be planned differently from a leisurely evening meeting on "What Makes Successful Marriages," held in a dormitory lounge. There are five basic types of forums. They may be used as described below, or adjusted to suit a specific occasion.

#### The Lecture-Forum

The lecture is useful when a speaker wishes to present information in an orderly, systematic manner. The speaker talks without interruption. He may use charts, a short film, or slides, or other interest devices suggested in Chapter Thirteen. Since interest will depend upon the lecturer's skill—there will not be at the outset the interest which comes of conflicting views—the lecturer should be a good speaker. He will have to keep in mind, as he talks, that he wants questions; he will try to provoke interest and inquiry rather than settle everything finally for an audience. The ideal forum-lecturer is one who enjoys audience response, and who doesn't mind an occasional question that he can't answer. Some classes are conducted as lecture-forums, with the instructor opening the subject and sketching in background material, then answering questions and listening to short comments.

# The Dialogue

A dialogue is systematic conversation in which one person questions another in order to draw out information which an audience needs or wants. The questioner should know the audience, and should have enough information about the topic to ask intelligent, useful questions. The questioner tries to bring together speaker and audience. A dull subject may be enlivened by this question-and-answer method. If the questioner is skillful, the speaker's information can be given in a more interesting, more penetrating, more efficient manner than in the ordinary lecture. A dialogue form frequently is used in radio interviews. Under questioning a speaker's views and

experiences may be revealed in a frank way which modesty would prohibit in a formal speech. The dialogue has the advantage, too, of making it possible for a person who is hesitant about making a formal speech, or who is incapable of talking well in continuous speech, to tell what he knows. A veteran of three years' experience in India might hesitate to talk on "An American Looks at Indian Independence," whereas dialogue might reveal very interesting information.

#### The Panel

A panel is a conference held before an audience. The speakers have to be concerned not only with their own views and those of other panel members, but also with how their talk is being followed by the audience. The panel speakers know an audience is there, and listening, but they talk among themselves. The audience overhears them. When there are different attitudes toward a topic, a panel may be more useful than a lecture. In early discussions of the atomic bomb, for example, forums were frequently started with lectures, because the primary need of the audience was for information. But as basic information became known, and different worries and concerns appeared regarding control of the bomb, panels were more useful in revealing various aspects of the question. The panel provides a means of getting a question spontaneously "talked over" for the benefit of an audience. The chairman in a panel has a difficult job. He must keep conversation moving, he must see that the audience is following the talk, he must avoid being arbitrary. He is a kind of stimulating host in an intellectual conversation.

# The Symposium

In a symposium different speakers analyze phases of a subject in short talks; the speeches are not separate in themselves but each is an integral part of a common query. A symposium is more clearcut than a panel, and more easily followed by an audience. Speakers talk for five or ten minutes, usually without interruption. The symposium is most useful when definite aspects of a subject need to be presented in unified speeches. The form is often used at "non-partisan" political meetings, with views presented, perhaps, by Republican, Democratic, Socialist, and Independent speakers. In con-

sidering plans for a new residence hall, you might wish to hear one person present architectural plans, another methods of financing, and another the program of student organization and activity within the residence. In some colleges, certain classes are conducted in symposium form, with three or four speakers from different departments presenting ideas on a subject. A symposium may give a more comprehensive view of a subject than could be given by one speaker in a lecture; and a more orderly, systematic analysis than can be procured in panel talk.

#### The Debate

Debate is attack and defense of a proposition which we wish to accept, modify, or reject. Characteristic of debate is the use of argument to prove or disprove the validity or wisdom of a statement. When a definite proposition has emerged concerning a view or policy, debate may bring out a sharper definition of issues than would be possible under other forms. If there has been discussion of fraternities on your campus, and opposition to them is strong, you may wish to debate "Resolved: That fraternities be abolished from this campus." Or you might change the verb to "democratized" or "extended," if such a word would better express campus opinion. In formal academic debating, conventions of evidence and conduct are generally prescribed, and in parliamentary debate (discussed later) definite rules of procedure are enforced. But in forum debates one or two speakers to a side present their arguments in ordinary speech form, and no close consistency between the speakers of one side is demanded. Speakers in debate usually are given time for rebuttal—to restate their views in the light of what opposing speakers have said. The affirmative side of a debate opens the discussionand under the old rule that the person who starts an argument should be permitted to end it-gives the concluding speech.

# Combinations of Types

The kinds of forums we have described are typical, but they may vary. Frequently standard types can be combined in a way to get distinctively useful forms. The Town Meeting of the Air often has debates, followed by brief question and comment among the speakers (dialogue and panel), then questions from the floor, and then sum-

maries by the speakers. Often it is useful to hold a short panel after a symposium, to bring the speakers closer together before the audience starts to question. You may want to experiment with devices, such as having questions submitted in writing to be answered by a speaker. The main thing to keep in mind as you design a forum is to see that speakers who have facts and opinions are brought into interaction with an audience. Nor need you worry about descriptive names. If you wish to call a "panel" a "round table," that is your privilege. You may prefer the term "group discussion" to "conference," and on occasions "bull session" may be even more accurate.

#### THE FORUM CHAIRMAN

A poor chairman can spoil any meeting, and he usually does. The chairman has the task of introducing, smoothing the way, stimulating, easing the group through difficulties. The practice of selecting a chairman because he is popular, or a person of prominence, or because you want to keep him off the main program, hampers many meetings. Whether he merely introduces speakers and directs questions, or conducts a more intricate form of discussion, the chairman is the group guide. The forum chairman sometimes is called a "moderator." If you look up this word in a dictionary, you may be set to thinking about what a good chairman is. Below are listed some suggestions.

- 1. The chairman should see that the forum speakers understand the nature of the program and what they are expected to do. He may have a preliminary conference to discuss ways of presenting material.
- 2. He clearly explains to speakers and audience what time limits have been set, and he enforces them as the meeting progresses.
- 3. He acquaints the audience with as much background of the question and speakers as is necessary for understanding and interest, and no more.
- 4. He suggests possible lines of thought when stimulation is necessary or dullness threatens.
- 5. He keeps the discussion centered on the subject, and prevents a speaker and an audience questioner from engaging in extended or personal debate.

- 6. He repeats and clarifies questions from the floor so that all may hear and understand.
- 7. He keeps the meeting good-humored if tensions develop.
- 8. He sees that there is enough time for audience participation.
- 9. He adjourns the meeting before interest is exhausted.
- 10. He practices these procedures without focusing attention on himself as an enforcement officer or the most important man in the meeting.

#### III. PARLIAMENTARY PROCEDURE

Parliamentary procedure is generally used by groups which meet regularly and keep a record of their proceedings. Congress works under parliamentary rules and issues the Congressional Record as its minutes. Fraternities, student senates, university faculties, city councils, clubs of many kinds, operate under some system of parliamentary practice. Not only in your speech class, but in many organizations you will need to know the minimum essentials of parliamentary procedure. The person who is ignorant of these practices not only may suffer chagrin, but he will handicap any group attempting to work in the system. And the member, no matter how skillful, is helpless if he does not know enough procedure to "get the floor." Once at a convention a speaker tried to talk, was asked by the chairman "on what point he rose," and could only mutter that he rose on a "point of self-expression." He was rapped out of order.

By parliamentary practice we mean democratic, orderly conduct of business through application of accepted rules of procedure. Many of the practices of conference and discussion are found in parliamentary procedure, but under a more severe discipline of order. Procedures vary from group to group. The United States Senate and the House of Representatives have their own manuals, which differ somewhat although both are based on Thomas Jefferson's manual. The state legislatures have their own rules, some of them handsomely printed and bound. Although there is a general similarity in all parliamentary rules, there is no general parliamentary "law" in the sense that a group must abide by rules other than those it has adopted. When you work in a group using parliamentary

procedure, you will want to follow the manual that is being used, whether it be a special one, or a standard one such as Robert's Rules of Order. Parliamentary groups usually function within the framework of a charter, or constitution, or by-laws which defines purposes of the organization, methods of electing officers, frequency of meetings, and other details of organizational life. The principles discussed in this chapter are limited to the actual conduct of a meeting.

Parliamentary procedure can become rather complicated. Even the Speaker of the House of Representatives occasionally appeals to an official parliamentarian for advice. Some difficulties arise because of inattention; as when a member rises to object that no vote has been taken, although the result of the voting has been clearly announced. Other difficulties come through members' failure to understand their rights and obligations, or the procedures under which the group is functioning. You may hear a member exclaim that he is being gagged, whereas he is merely out of order. Or you may hear a member move to defeat a motion, whereas he should know enough to wait and vote no on the motion when a vote is taken. But most bickering comes when a minority, unable to get its wishes by free and honest discussion and vote, tries parliamentary trickery to get its will. Amending a motion to make it worthless is not an uncommon practice, even in Congress.

Although parliamentary procedure is designed to provide for any emergency that may arise—there is provision for full, free discussion but there is also a method of ending debate—it contains no formula for making men reasonable. The Senate rules provide for closing debate, but periodically the whole nation waits for action while a few senators filibuster to prevent a vote. A democratic spirit must vitalize and give point to whatever rules are used. There is no magic in parliamentary procedure, nor need it be arbitrary and cumbersome. The simple rules outlined here are sufficient to direct you through most meetings—provided you follow their spirit as closely as their letter.

#### METHOD OF MOTIONS

In parliamentary procedure proposals are made in the form of a proposition. Such a statement is called a motion. If the proposal calls

for discussion, talk is directed toward the motion. Such talk is described as relevant. For example, the group may consider a motion "that we contribute \$10.00 to the Red Cross." Discussion is restricted to this matter. Whereas in conference a group might talk about a topic to discover whether or not anything needs to be done, and if so, what, parliamentary deliberation is begun by stating a conclusion to be accepted, or changed or rejected. This discipline is rather severe, and you should understand the basis of it. One virtue of starting discussion with a definite proposal is that irrelevant talk can be excluded. Another value comes in the belief that if a person wishes a group to consider a matter, he should have it clearly enough in mind himself to make a clear-cut, coherent proposal-or else not take the time of others to consider it. It should be understood, of course, that motions grow out of committee deliberations and out of discussions held on other motions. A motion seldom comes from the blue; it develops from earlier discussion somewhere in the parliamentary process.

#### HOW TO MAKE A MOTION

In introducing a motion, the person first gets the attention of the chair, to be "recognized." The procedure runs something like this:

Member: Mr. Chairman.

Chair: Mr. X (giving his name).

Member: I move that . . . (stating the motion).

Chair: It is moved that . . . (restating the motion).

Is there a second? (If required.)

Another Member: Mr. Chairman, I second the motion.

Chair: The motion is seconded and is open for dis-

cussion (if the motion is debatable; if not,

a vote is taken).

#### KINDS OF MOTIONS

To assist in understanding the nature of the many proposals that may be made in meeting, motions are grouped and described as *Main*, *Subsidiary*, *Privileged* and *Incidental*. The nature of each kind of motion is described below. If you consult the chart of Motions on page 442 you will see specific motions in each group.

You may think the terminology of some motions rather queer. For instance, there is the Incidental motion providing for a "division of the house." Originally this motion called for a literal division of the members—those favoring one decision remained in the hall; those voting for another left the hall temporarily and were counted as they re-entered. We get the same result by having a show of hands or a standing vote. So with the wording of other motions; we have retained phrases once literally clear in the British Parliament.

#### Main Motions

A main motion is a proposal, or resolution, or course of action "put before the house" for decision. Parliamentary groups have as their primary concern the consideration of main motions. In Congress or Parliament the motion may be to adopt a long, complicated bill. In your club the motion may be as simple as a proposal that the secretary write your congressman urging him to support pure food and drug regulations.

The general rule is that only *one* main motion may be before the house at one time. It must be disposed of before another main motion is considered. This rule is held to in order that a group may focus upon one concern at a time. If no main motion is pending, the "floor is clear."

# Subsidiary Motions

During consideration of a main motion, the group may wish to change the wording (as in the motion to amend), or control the amount of discussion on it (as in the motion to limit debate), or dispose of the motion without taking a yes and no vote upon it (as in the motion to postpone). Such motions are subordinate to a pending main motion, and are called subsidiary. If no main motion is before the house, these subsidiary motions are either unnecessary or are treated as main motions.

# Privileged Motions

During deliberations of the group, questions may rise concerning rights and privileges of the members, or their welfare. A member may wish to know who is entitled to vote (as in a question of rights), or another may request better ventilation (as in a question of privilege). Motions dealing with such concerns are called privileged, meaning that they receive the high privilege of immediate attention. They may be made while a main motion is being considered. If no main motion is before the house, there is no need to give them high privilege, and so they are treated as main motions. But if a speaker cannot be heard, something should be done about it, and quickly. So a member may even interrupt a speaker to say, "A privileged motion, Mr. Chairman—I move that the speaker stand on the platform so we can all hear him."

#### Incidental Motions

This group of motions is designed to clarify matters and to assure wise procedure. If all proceedings are clear and parliamentary, these motions are unnecessary. But a member may be in doubt about some detail of a motion and wish to ask about it (as in a request for information). Or a member may feel that a matter is so urgent that it should be considered before its regular place on the calendar; so he moves to suspend the rules. These motions which may be used to assure clear, wise procedure are called *incidental*, meaning that they are not essential in themselves.

#### ORDER OF MOTIONS

To fit into orderly progression the many suggestions that fly about in meeting, parliamentary groups follow a definite order of acting on motions. This is known as precedence. It means that motions are given priority ratings. The order is determined not by the importance of the matter contained in them, but by their urgency and by their relations to other motions. With a little thought, you can understand the order of motions as given in the Chart of Motions. Motions 1–5 are arranged according to their urgency. The motion to fix the time to which to adjourn is given highest precedence because it is reasoned that even if an organization seems able to accomplish nothing else, it should be able to set a time for an "adjourned," or extra meeting, to try to get the business completed. Motions 6–12 are arranged according to the relations they bear to one another. If motion 6 to lay aside a motion temporarily (lay on the table) is carried, motions 7–12 are unnecessary. You will notice that a yes-

and-no vote on the main motion, number 13, comes last in precedence, after other motions to improve its wording, or dispose of it without vote, are provided for (see Chart of Motions on pages 442, 443).

When a member introduces a motion in proper sequence, or talks relevantly to a motion already introduced, he is said to be "in order"; if not, he is "out of order." If a member is in doubt about being in order, he may ask the chairman. Here is an example:

Member: Mr. Chairman.

Chair: Mr. X.

Member: A parliamentary inquiry. Is a motion to end debate

in order at this time?

Chair: It is in order—it takes precedence over the motion

to postpone which is now before the house.

The chairman has the special duty of keeping motions and discussion in order, but provision is made for any member to call attention to an infraction of procedure. The member rises to a "point of order," as in this example:

Member: Point of order, Mr. Chairman.

Chair: State the point of order.

Member: This discussion is out of order. The motion before

the house does not permit debate.

Chair: The point is well taken. The vote will now be taken.

#### HANDLING MOTIONS

Parliamentary procedure not only provides classification of motions and order of precedence, but it also prescribes rules for handling them. Not all motions are treated alike. The rules may seem arbitrary to you at first glance, but the explanations below may reveal the underlying principles. The Chart of Motions will show you the result of applying these principles to specific motions.

# 1. May the motion interrupt a speaker who has the floor?

When a matter needs immediate attention, interruption is permitted. If a motion is made that you think should not come up at all, you may wish to "object to consideration." Clearly, if you wait until the motion has been made and discussed,

some consideration will have been made. So you are permitted to interrupt the speaker.

Congress uses a practice of "yielding," in which a member who has the floor permits questions or remarks. Courtesy demands that we interrupt another speaker only with his permission, unless we use a motion which permits interruption.

# 2. Is a second required?

A second to a motion is simply an endorsement. It means that at least two people wish to have something considered. Where an individual's rights are concerned, or when a member calls attention to something previously agreed upon, no second is required. A member may request information, or call for a show of hands (division of the house), or ask permission to withdraw a motion he has made, without a second being required.

# 3. May the motion be amended?

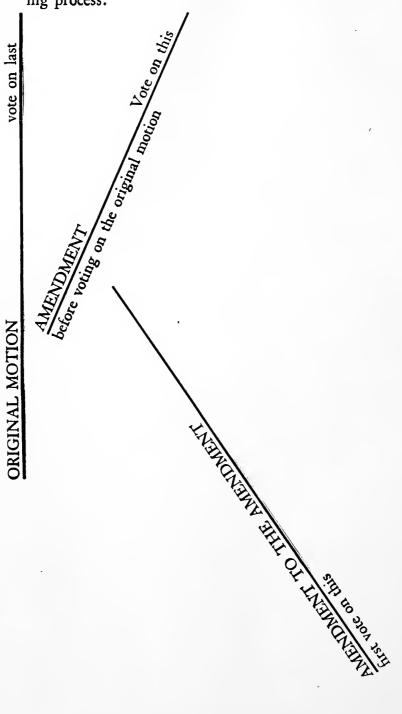
The purpose of amending a motion is to make the statement "as perfect" as we can, as Jefferson noted, "before the question is put." Changes are proposed by "striking-out," by "adding," or by "striking-out and adding." When something can be done to improve a motion, amendment is permitted. A member may think that a motion to limit debate to "a half hour" may better serve its purpose if amended to "an hour." But when a motion cannot be improved in its purpose, amendment is not permitted. For example, the motion to end debate may not be amended because there is no way of improving its wording.

Tradition has ruled that two proposed changes are all that a group can keep straight at one time. Even this is optimistic, for it means holding in mind an original proposal, a change within the proposal (amendment), and a change within that change (amendment to the amendment).

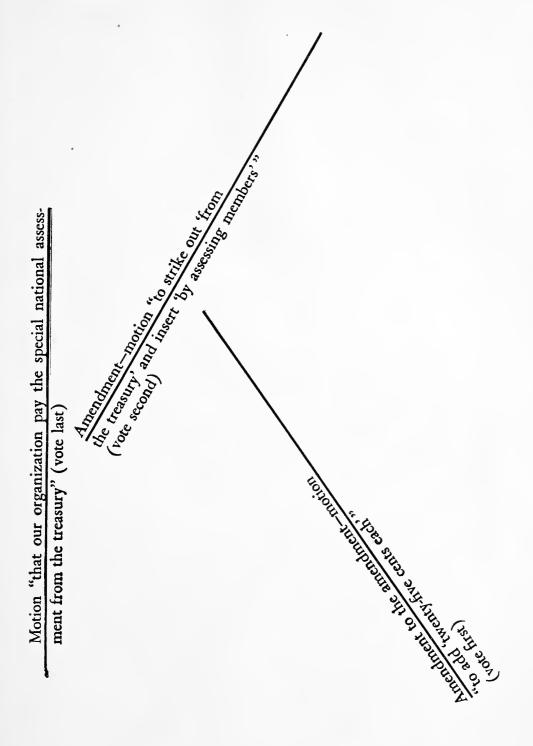
There is also a rule that amendments must be germane but may be hostile. Germane means that an amendment must not be "upon a subject different from that under consideration," as Speaker Carlisle once ruled in Congress. By hostile is meant that an amendment may be used to defeat the very intent of

the original motion. For example, a motion to "thank" a delegate may be amended to "censure" him. This is possible because the chief concern of the motion is to express an attitude toward the delegate.

The diagram below illustrates the order of voting in the amending process:



The following diagram illustrates a motion in process of being amended:



#### 4. Is it debatable?

By debate is meant argument for or against a motion. Even though a motion may be classed as undebatable, questions may be asked about it or explanations given. If argument will help the group reach a wise decision, debate is encouraged. When discussion is unnecessary or wasteful, debate is prohibited. The motion "to postpone" may be debated, to learn whether postponement be wise. But to debate whether debate should be ended is wasteful; better discuss the original proposal further, or take a vote, or go on to something else. So the motion to end debate is not debatable.

# 5. What vote is required?

Support necessary to carry a proposal depends upon the relation it bears to our democratic rights. Much minor business is conducted by "unanimous consent," without any vote at all. If objection is raised, a vote is taken. A familiar example of general consent is the chairman's remarks that unless there is correction or objection, "the minutes will stand approved as read." When a group wishes actively to express its unanimous approval, as in a resolution of thanks, or in the election to office when only one candidate has been nominated, it may vote by acclamation. Some motions, such as a request for information, require only approval by the chair. But under the theory that majority will should prevail, most business requires a majority vote; that is, more than half. Elections usually are determined by plurality; that is, to be elected a candidate must receive more votes than any other candidate. Actions that set aside usual procedure require a two-thirds vote. For example, parliamentary practice usually favors full, free debate; so a two-thirds vote is necessary to waive this principle and close debate. The motion to close nominations also requires two-thirds, because the purpose of nominations is to get them, not restrict them.

Actions that affect the fundamental guarantees of members, as stated in the constitution, or by-laws, or the rules of order, require notice of any proposed change at a preceding meeting, and a two-thirds vote of those present and voting.

#### WITHDRAWING AND REOPENING MOTIONS

If a motion appears to be unwise or awkward, it may be with-drawn before a vote is taken. The proposer of the motion may ask permission to withdraw it, or if there is objection, the Incidental motion to withdraw may be made and voted upon. If a motion has been laid aside through the motion to table, it may be taken from the table for consideration provided the floor is clear. Even after a motion has been accepted or rejected, it may be reconsidered. To prevent the defeated side from proposing reconsideration from a motive that nothing can be lost and something may be gained from another try, several precautions are taken. The person who moves to reconsider must have voted on the prevailing side; some intervening business must have occurred; the motion should be made at the same meeting the action was taken, or at the next following meeting.

If a vote to reconsider carries, the whole matter is reopened; the same decision may or may not be made again. Other motions for considering matters once acted upon are to repeal, to rescind, and to annul. A reversal of position is expressed in these motions, and they require a two-thirds vote. The motions which reopen matters once acted upon are grouped as Special Motions in the Table.

#### COMMITTEES

For efficiency, parliamentary bodies use a system of committees in which relatively small groups concentrate on particular matters, study them, investigate, and submit to the whole group reports or proposals for action. Standing committees carry on through their designated terms and concentrate upon matters which come within their jurisdiction. The whole group refers to appropriate committees matters which need the kind of deliberation a small, concentrated group can give. Special committees may be created to work on problems which do not come within the concern of the standing committees. For example, the faculty may have a standing committee on student athletics, but may create a special committee to plan the inauguration of a new president.

Committees may be appointed by the parliamentary chairman or

board of officers, or they may be elected by the organization. The committee chairman may be designated by the organization chairman, or elected by the organization, or selected by members of the committee. It is well to state in a motion to create a committee how large it should be and how it should be selected. Committees are but a part of the whole organization, and cannot take action without authorization of the whole group.

#### INFORMAL PROCEDURE

Although any parliamentary group works within the framework we have been discussing, the formality of procedure varies according to the size of the group, the conditions of deliberation, and the need for rules. Many committees and small groups operate in an atmosphere of conference, using motions only to define actions and to keep the minutes straight. If all members know each other by their first names, formal address such as "the chair rules," or, "the gentleman who just spoke," may appear ridiculous. Agreement may be reached by common consent without incidental motions and points of order. Even formal parliamentary procedure provides for informal consideration in Committee of the Whole-a device for permitting the whole group to talk over things without restraints of strict procedure. Most small groups act as though they were in Committee of the Whole, although they do not bother to resolve themselves into or to rise from such committees when informal deliberation is concluded. It is well to remember, however, that even in small groups some rules have to be used to prevent disorder, misunderstanding, or tyranny.

#### THE PARLIAMENTARY CHAIRMAN

The chairman has special responsibility; for he serves not only as arbiter, but as a model of parliamentary conduct. Motions and discussion must be cleared through him, to prevent personal debate. If he is alert and informed, if he applies the rules with judgment, the whole group will be instructed in deliberative ways. The chairman must be decisive but fair, determined but reasonable. Here are some requirements for the chairman:

- 1. He knows the rules. He avoids confusion by fair, quick rulings. On a fine or doubtful point, he indicates that an appeal from his decision may be made if it seems contrary to group opinion.
- 2. He knows the program of the meeting and the minutes of previous meetings.
- 3. He acts impersonally. He refers to himself as "the chair." He avoids argument, and on rare occasions when he engages in debate, leaves the chair to speak from the floor. He votes only if he cares to make or break a tie.
- 4. He insists upon relevant debate on clearly phrased motions.
- 5. He preserves order. He keeps the group working as a whole.
- 6. He recognizes speakers fairly. Preference is given to a member who has not spoken on the motion, to alternate sides, to members who speak infrequently.
- 7. He keeps clearly before the house what is going on when it is going on. If a motion is not clear, he has it re-read and explained. The result of voting is clearly announced.
- 8. He avoids parliamentary jargon. He says: "Those in favor of closing debate, say Aye—those opposed to closing debate say No." He avoids such confusing expressions as: "Those for the previous question make known by the usual sign."
- 9. He adjusts the formality of his manner and vocabulary to the size and nature of the meeting. He may have to be as formal as the president of the Senate, or as friendly as the leader of an intimate conference.
- 10. He guards the spirit of democratic procedure. He uses rules not as an end in themselves but as a means of gaining free, orderly decision.

#### **EXERCISES**

1. Divide the class into groups of four or five people each. Have each group confer outside of class on some aspect of radio, such as advertising, comedy, commentators, soap operas. Let the chairman of each conference group carefully plan the meeting, fol-

lowing suggestions given in this chapter. Have a representative of each conference report to the class on conference findings.

- 2. Select in class three or four subjects on which there is local student interest, such as fraternities, student housing, campus manners and morals. Let each member of the class select the question he is most interested in. Let the groups hold conference outside of class, to talk over the question and to plan for a forum. Later let one group give a panel, another a symposium, another a debate, etc.
- 3. Have a round of speeches with at least half the time given to short questions from the floor and brief answers by the speaker.
- 4. Elect a chairman to preside on speaking days, and to handle questions and discussion growing out of speeches.
- 5. Plan a dialogue with another student on a topic such as what he learned during the war, race prejudice, campus reforms.
- 6. Let three or four students take turns holding a dialogue with the instructor on perplexing problems in the course.
- 7. Divide the class into pairs. Have one person in each pair be a personnel manager, the other an applicant for a position. Let each pair agree beforehand what position is being considered. Then hold interviews before the class.
- 8. Take notes for a week on your participation in class discussion in other courses. Then write a short report on the extent and quality of your contributions. Would classes benefit from less, more, better discussion? Do you find that techniques of discussion are needed?
- 9. Listen to one of the radio discussion programs such as the Chicago Round Table, Town Meeting, Northwestern Reviewing Stand. Write a short report on methods used to guide the discussion, to arouse interest, and to present information.
- 10. Visit the nearest group using parliamentary procedure, such as the student council, city council, state legislature. Report your observations to the class.

- 11. Read an issue of the Congressional Record. Report on your impressions of the procedure.
- 12. Consider the class a parliamentary body. Let the instructor appoint a chairman to preside until he makes an error. Present a motion to abolish final examinations. Move to amend it, to limit debate, to refer to it to a committee. If the motion to refer fails, apply other motions until the matter is disposed of without a yes or no vote.
- 13. In parliamentary session, introduce a nonsense motion such as one that speakers should wear togas. See how many motions you can apply to it before finally disposing of it.
- Defeat the amendments and repeat the process until the method of amending is clear to every one.
- 15. Divide the class into a majority and a minority. Move that classes be dismissed to observe .....'s birthday. Let the minority try to delay action and prevent the motion from coming to a final vote.
- 16. Elect a committee to consider the motion—Resolved: That academic credit be given for participation in dramatics. Let the committee report back to the class with a majority and a minority report. Let the majority leader move to have his report accepted. Let the minority leader move to amend the motion by substituting the minority report for the majority report. Applying the principles of procedure you have studied, work your way to a satisfactory final action.

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- Consult, also, the special manual used by your state legislature.

# CHART OF MOTIONS

Motions 1 to 13 are numbered in order of precedence; the motion with the lower number is acted upon before a motion with a bieber number.

nigner number.					
	Interrupt	Second	Can be		Vote
	Speaker	Required	Amended	Debatable	Required
13. Main Motions (subjects proposed for action)	No	Yes	Yes	Yes	Majority
Subsidiary Motions (to change wording, control discussion, dispose of without yes or no vote)  12. Postpone indefinitely	Ν̈́	Ycs	Š	D	Majority
11. Amend	No	Yes	Yes	D2	Majority
10. Refer (to particular committee or to committee of the whole)	No	Yes	Yes	Yes	Majority
9. Postpone to definite time (main if special order, or if floor is clear)	No	Yes	Yes	Yes	Majority (2% if special order)
8. Limit or extend limits of debate	No	Yes	Yes	No	3/8
7. End debate (previous question)	No	Yes	No	No	2/3
6. Lay on the table	No	Yes	No	No	Majority
Privileged Motions (direct attention to rights of members or welfare of the assembly) 5. Call for Orders of the Day	Yes	No	, o	No	Chair (if vote, ¾ to defeat)
4. Question of rights and privileges	Yes	No	No	No	Chair
3. Take a recess (main if no business pending)	No	Yes	Yes	D3	Majority
2. Adjourn (main if to definite time or place)	No	Yes	No	No	Majority
1. Fix time to which to adjourn (main if no main motion pending)	No	Ycs	Ycs	No	Majority

Incidental Motions (to clarify, to protect procedures)					*Chair or
Division of the question	No	No	Yes	No	Majority*
Division of the house	No	No	No	No	Chair
Withdraw a motion	No	No	No	No	Chair (if objec-
OVET 16.					tion, majority vote)
rela Suspend a rule	No。	Yes	No	No	2/3
cederation Object to consideration	Yes	No	No	No	23
ocions of order	Yes	No	No	No	Chair (if vote, majority)
F. E Parliamentary inquiry	Yes	No	No	No	Chair
Request for information	Yes	No	No	No	Chair
Appeal from decision of chair	Yes	Yes	No	D2	Majority
Special Motions (to reopen matters previously voted upon) 13*. Take from the table	No	Yes	No	No	Majority
13**. Rescind, repeal, annul	No	Yes	Yes	DI	2% (if advance notice, majority)
***. Reconsider (maker must have voted on prevailing side)	Yes*	Yes	No	D2	Majority
Dr—Debatable and reopens main question.  D2—Debatable if original motion is debatable.  D3—Length of recess may be debated, but not the act of recess.  * Chair or majority *—It parts of a motion are independent, each part may be voted on separately upon request, or upon majority action if chair refuses request. If parts are inter-related, they may be considered seriatim (separately in series), but with one over-all vote.		13* —Treated as a main motion. 13**—Notice of motion may be debate and vote it is treate ***— Precedence is that of motion Yes*—For making motion, but n	13* —Treated as a main motion. 13**—Notice of motion may be given during other bu debate and vote it is treated as a main motion. ***— Precedence is that of motion it applies to. Yes*—For making motion, but not for debate and vote.	en during oth a main motic t applies to. or debate and	13* —Treated as a main motion. 13**—Notice of motion may be given during other business, but for debate and vote it is treated as a main motion. ***— Precedence is that of motion it applies to. Yes*—For making motion, but not for debate and vote.

# APPENDIX II

#### TEST CHART

Speech Subjects

.3

4 5 6 7 8 9 10

Use these questions for testing the speeches you make, hear, or read. If the speech is well done in every way, the answer to each question will be Yes. In the columns at the right you may record whatever answers you can derive from your teacher's criticisms, so that you will have a permanent record of your abilities and your progress. Use a separate column for each speech. Use plus and minus signs for Yes and No. Do not expect to have all questions answered concerning every speech. Do not assume that all questions are of equal importance.

The basic test is, Did the speech employ all of the means of effectiveness available to the speaker?

- I. Was it really a speech?
  - A. Was it more than a mere essay, more communicative, more vital?
  - B. Had the speaker's reading been digested, reworked, and adapted until the speech represented his own thought?
  - C. Was it more than a report of factual material such as might better be read in private rather than delivered orally?
  - D. Was it more than a classroom recitation intended to prove merely that the speaker remembered what he had read?
  - E. Was the speaker's personality subordinated to his message?
- II. Did it reveal the speaker's mastery of his material, and his adaptation of it to the speech situation?
  - A. Was it adapted to the audience and the occasion? (Chapter III)
    - 1. Was it addressed to the *minds* of the audience, not merely a stunt?
    - 2. Was it adapted to the physical conditions of the meeting?
    - 3. Was it suitable to the purpose of the meeting?
    - 4. Was it adapted to the mental level of the audience?

<ul> <li>5. Was it adapted to their interests?</li> <li>6. Was it appropriate for this speaker before this audience?</li> <li>7. Did it recognize the audience's attitude toward the subject of the speech?</li> <li>8. Was it controlled by a clear purpose to achieve a specific result with regard to this audience?</li> <li>B. Was the subject well chosen? (Chapter IV)</li> </ul>	1	2	3	4	5	6	7	8	9	10
<ol> <li>Was the subject went chosen? (Chapter 17)</li> <li>Was it appropriate for the given audience?</li> <li>Could it be treated adequately in the time available?</li> <li>Was it suitable for <i>oral</i> presentation?</li> <li>Was it an appropriate subject for the particular speaker?</li> </ol>										
<ul> <li>C. Did the speech contain something worth listening to? (Chapter V)</li> <li>1. Did it reveal in the speaker a rich cultural background?</li> <li>2. Did it reveal his familiarity with the available materials on his subject?</li> <li>3. Was he better informed on the subject than his audience?</li> <li>4. Did he thoroughly understand what he was talking about?</li> </ul>										
<ul> <li>D. Did the speech show that the speaker had thought his way through his materials? (Chapter VI)</li> <li>1. Did he seem to understand the terms he used?</li> <li>2. Did he seem to understand all the various aspects of his subject?</li> <li>3. Did he understand the relationships between these aspects?</li> <li>4. Did he seem to have integrated his material into a unified whole?</li> <li>a. If the speech was expository did all its parts fit into a clearly discernible pattern?</li> <li>b. If it was argumentative, were all the essential issues discovered, and related to the main proposition?</li> <li>c. If it was meant to entertain, did it have a central theme or point of view?</li> </ul>										

E. Were the materials of the speech organized into a planthat was both logically and psychologically effective? (Chapter VII)	1	2	3	4	5	6	7	8	9	10
<ol> <li>Was the speech an artistic whole?</li> <li>Did it follow some clear principle of arrange-</li> </ol>										
ment?  3. Was the plan adapted to the state of mind of the audience?  a. Did the speaker establish a common ground										
of interest, feeling, and belief?  b. Did he observe the need for variety?  c. Did he build his materials into a logical or emotional climax?										
<ul><li>4. Was the introduction, if one was needed, such as to arouse interest and good will?</li><li>5. Did the speech conclude with an appropriate summary or appeal?</li></ul>										
III. Did it reveal the speaker's mastery of the techniques of delivery?										
<ul> <li>A. Were his thought and feeling effectively and unobtrusively communicated to his audience?</li> <li>(Chapter VIII)</li> <li>1. Did he successfully avoid attracting attention</li> </ul>										
to his delivery?  2. Was his manner courteous, friendly, and sincere?										
3. Did he seem self-possessed and competent, and free from nervous disturbances?								1		
4. Did he have a lively sense of communication? 5. Did his speaking have the quality of live conversation?										
6. Did he speak with proper vitality and en- thusiasm?										
7. Was his posture easy, natural, and dignified? 8. Was gesture spontaneous and natural?										
9. If notes were used, were they so managed as to be unobtrusive?										
10. Was memorization so thorough that there was no hesitancy or struggle to find words?										
B. Was the speaker's voice pleasant—clear, firm, resonant, and flexible? (Chapter IX)										

				,						
1. Was it free from faults due to unnecessary tension—harshness, huskiness, stridency, and the like?	1	2	3	4	5	6	7	8	9	10
2. Did its pitch seem natural, unforced, and agreeable?										
<ul><li>3. Was it firmly supported and controlled by the breathing muscles at the center of the body?</li><li>4. Did it resonate freely through open and relaxed resonance cavities?</li></ul>										
5. Was it free from objectionable nasality?										
6. Was it free from monotony in tempo, emphasis,						-0				
pitch, and quality? 7. Was it flexible, and responsive to changes in thought and feeling?										
C. Was the speaker's pronunciation distinct, natural, and conventional? (Chapter X)										
1. Was articulation clean-cut and precise?										
2. Were vowel sounds accurately formed, and distinct from each other in quality?										
3. Did words receive the conventional pronuncia-										
tion—one that was appropriate to the level of formality of the speech and to the geographical										
region in which it was delivered?  4. Were the normal assimilations and gradations of sounds observed?										
5. Was pronunciation natural and unconstrained?										
6. Did the speaker achieve a proper mean between the slovenly and the over-precise?										
D. Did the pattern of vocal expression conform in the normal way to the speaker's thought and feeling? (Chapter XI)										
1. Did he group together words that belonged together?										
2. Were the relations between groups clearly indicated by the voice?										
3. Did he give due prominence to words carrying important ideas?										
4. Did he subordinate unimportant matter?										
5. Were contrasts and comparisons sharply marked?										
6. Was his attitude or intention toward what he was saying always clear?										
bujing armajo crear.	1 1		ı	ı			ı	- 1		

	1	2	3	4	5	6	7	8	9	10
7. In general, did he avoid monotony by keeping										1
his thought alive while speaking it?						1				
IV. Did the speech reveal the speaker's mastery of the										
rhetorical techniques of persuasion?										
A. Did he arouse and maintain the audience's in-										
terest in his subject matter? (Chapter XII)										
1. Did his subject have inherent interest?										
2. Did the occasion stimulate interest in the speaker										
or his subject?										
3. Did his own interest in the subject stimulate										
audience interest?					ĺ					
4. Did his skill in delivery stimulate interest?										
5. Did variety in methods and materials help to										
maintain interest?										
6. Were materials presented in concrete terms?										
7. Did he present pictures to stimulate the imagi-										
nation?										
8. Did he make frequent use of illustrations, ana-										
logies, stories, etc.?							1			
9. Did he sometimes present his thought in the										
form of narrative?										
10. Did he sometimes present his ideas as persons										
in dramatic inter-action?										
11. Did he stimulate interest by appeals to humor?										
12. By appeals to our interest in both the novel and				4						
the familiar?										
13. By appeals to our interest in activity?										
14. By appeal to our interest in people?										
B. Was exposition clear? (Chapter XIII)										
1. Was it flavored, but not colored, by the speaker's										
personality?										
2. Did the speaker apparently make an honest									ı	
effort to present all the relevant facts?									ļ	
3. Did he know more about his subject than his										
hearers knew?									ı	
4. Did he adapt his exposition to the intelligence										
and understanding of his audience?	1						Ì		ı	
5. Did the exposition satisfy the purpose for which										
it was intended?										
6. Was it based upon things known or understood										
by the audience?										
7. Were the terms employed effectively concrete?										
	1 1		- 1				- 1			

8. Did the speaker employ the proper amount of repetition and amplification?  9. If visual aids were employed, were they so used as to promote clarity?  C. Was the speaker's proposal capable of logical proof?  2. Did he offer as much proof as the occasion demanded?  3. Was his speech clearly based upon definite motives to which his audience could be expected to respond?  4. Did he effectively adapt himself to audience motives and prepossessions that conflicted with his proposal?  5. Did he, through the imagination, appeal to the emotions that would make the proper motives operate?  6. Was his method—employing common ground, counter motives, iteration, suggestion, etc.—designed to avoid or to overcome opposition?  7. Did the speaker evince the kind of character that made the audience respect him and want to agree with him?  D. Was the style appropriate to the speaker, the subject, the audience, and the occasion?  2. Was it suitable for speaking—immediately intelligible, conversational, simple, direct, and forceful?  3. Was the vocabulary suited to the subject, mood, purpose, and audience?  4. Was the style concise—economical of attention?  5. Was it vivid? Did it set things before the eyes?  6. Was sentence structure simple?  7. Was effective use made of parallelism and interrogation?											
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# APPENDIX III

# Schedule of Daily Assignments

(This schedule is suggested for a class of not more than twenty, meeting three times per week for one semester, or about forty-five days.)

#### Directions to Students

- 1. You will learn to make speeches (1) by study of the principles of speech-making; (2) by practice under criticism; and (3) by observation of others. These three methods are combined and co-ordinated in this course.
- 2. Text assignments will be alternated with rounds of speeches. The class will be divided into four groups, and each group will have definite speaking days assigned. Note carefully the days on which you are to speak, and begin your preparation as early as possible.
- 3. Because of the limited time available you must deliver all speeches at the time assigned, and keep within the time limits prescribed.
- 4. On days when others are speaking, listen alertly, and take part in the discussion of their speeches. By this means you can get valuable experience in impromptu speaking. By helping to create a lively interplay of ideas you will help to create the atmosphere which fosters good speaking.
- 5. Conferences with the instructor are prescribed at stated intervals. Come prepared to hear criticisms of your earlier speeches and to report on preparation for your later ones.
- 6. Since much of your effectiveness in speaking will depend upon your background of information, you should (1) read at least one good newspaper daily; (2) read regularly several magazines that deal with current affairs; (3) attend lectures, speeches, and discussion programs as often as practicable; (4) listen to radio programs dealing with current problems.

- 7. In the schedule that follows it is expected that the short and simple speeches with which the course begins will serve to develop your confidence. Next, emphasis is placed upon finding, digesting, and organizing materials. Then, attention is given to improving your delivery. And last, the techniques of interest, exposition, persuasion, and style are to be studied and employed. As the course progresses you are expected to make steady improvement in speaking skills.
- 8. You will find it helpful to fill in below the proper date of the daily assignments so that you need never be in doubt as to the assignment for any day of the term.

## Assignments

- - .....2. Study Chapters I and II. Be prepared to discuss the criteria of good speaking, with illustrations from speeches you have heard recently.
    - ...3. Continue same. Apply the critical questions in Chapter II to Patrick Henry's speech. The instructor will divide the class into four groups: A, B, C, and D.
      - .4. Three-minute speeches by groups A and B. Read a controversial article in some current magazine or newspaper. Take a position for or against that taken by the author, and state your reasons for your position. You may be called upon for a one-minute comment on what some other speaker has said.
- .....5. Similar three-minute speeches by groups C and D.

Explain the function or purpose of some object, implement, or gadget. If it seems impracticable to display the actual object, make a chart or blackboard drawing. Don't attempt anything too complicated; aim for clarity; maintain direct communication; observe the time limit. As an alternative assignment you may make a one-point argumentative or persuasive speech. State an argument for or against some proposition, and offer one or more proofs.

- .....8. Similar speeches by groups D and A.

Your instructor will schedule a private conference at which he will criticize your work to date. Bring to this conference a subject and a tentative plan for your first major speech.

..... Study Appendix I, Part III, Parliamentary Procedure.

The class will be organized into a discussion group. Elect a Chairman, a Secretary, and a Time-keeper.

The Chairman will preside on days when speaking is scheduled, and introduce the speakers. With the instructor's advice he will appoint three committees of three members each: (1) one to announce campus speeches which students may attend; (2) one to announce radio speeches and forums; and (3) one to report on news items, current events, and magazine articles which might serve as topics for speeches. Each committee will give a five-minute report weekly.

The Secretary will supply to the Chairman the schedule of speeches for each day, and collect and

turn in to the instructor all outlines and other papers due. The Time-keeper will time all speeches. and Appendix I, iii. ......13. First major speech; five minutes. Group A. Submit a written outline on the day you speak. .....14. Speeches by Group B. .....15. Speeches by Group C. Submit a written analysis and a written outline of the speech on "Free Enterprise" at the end of Chapter 6. .............. 18. Study Chapters 10, Pronunciation, and 11, Elocution. Choose a brief passage from one of the declamations at the end of Chapter 11; study it and memorize it as directed. ...... 19. Declamation drill. Have your selection thoroughly memorized. Practice as much as you can outside of class. Arrange with your instructor for a private drill on delivery. Submit subjects for your three remaining speeches. ......22. Study Chapter 13, Interest. .....24. Second major speeches; five-minute expositions. Group B. Work especially for clarity and interest. Try to

carry over into these extemporaneous speeches the skills developed in the declamation drills. Submit

a written outline on the day you speak.

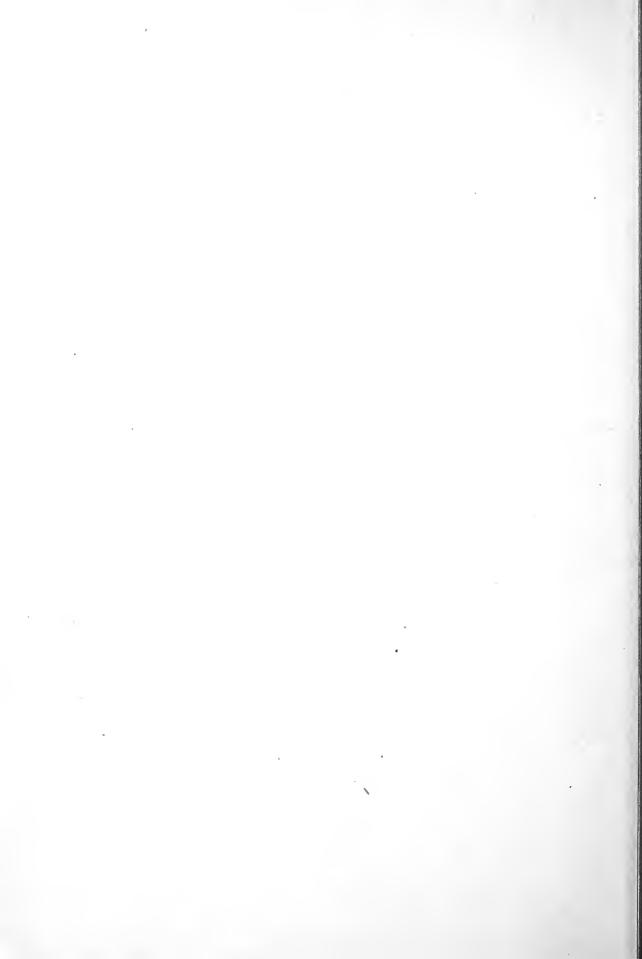
.....40. Summary and Review.

......41. Begin final speeches; ten-minutes. Purpose: persuasion. Group 1.

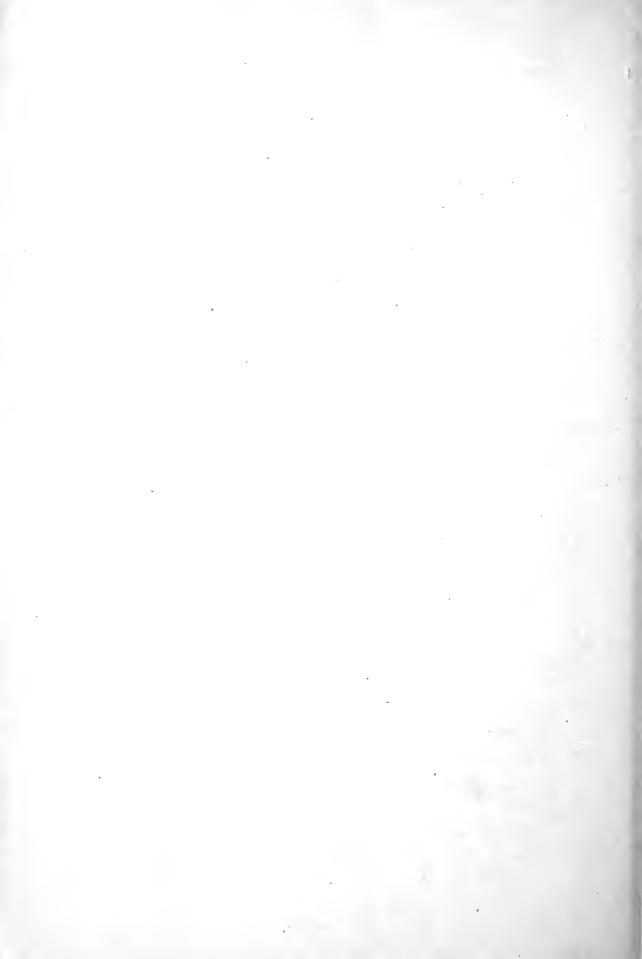
For this round the class will be divided into five groups. On the day you speak submit (1) a bibliography, (2) an analysis, and (3) an outline of your speech. In this speech you will be expected to reach a higher standard than in any previous effort.

- .....42. Final speeches, Group 2.
- .....43. Final speeches, Group 3.
- .....44. Final speeches, Group 4.
- .....45. Final speeches, Group 5.

Submit a complete written criticism of the speech on "Progress" at the end of Chapter 15. Cover all the principles discussed in this book, except, of course, those relating to delivery. Make use of the Test Chart in Appendix II.



## INDEX



## INDEX

Activity, 292-94, 392 Ambition, 357 Amplification, 323 Analogy, 166 Analysis, of materials, 20-22, Chapter VI; of occasions, 51; relation of, to outline, 152; of audiences, 364 Antony, Mark, 16, 372 Appropriateness, 385 Arguments, analysis of, 121 Aristotle, 6, 12, 26, 32, 41, 52-54, 72, 107, 108, 117-18, 129, 146, 148, 171, 173, 287, 308, 309, 312, 324, 347, 351, 353, 367, 385, 392 Arrangement, 20-21, Chapter VII Articulation, see Pronunciation Assimilation, 240-42 Attitude, of audience, 46; of speaker, 47 Audience, see Occasions

Bacon, Francis, 88, 98, 183, 363 Baldwin, C. S., 45n Banquet speaking, 41 Beard, C. A., 110 Becker, Carl, 310 Beecher, H. W., 29, 200 Belief and Action, 344 Benét, W. R., 108 Bible, 160, 167, 287, 362 Blackie, J. S., 265 Blaine, J. G., 161, 293 Blair, Hugh, 187, 308, 362 Bowles, Chester, 374 Breath control, 215 Brief, logical, 124 Brigance, W. N., History and Criticism of American Public Address, 209, 399 Brooks, Phillips, 184, 206 Browne, Lewis, 285, 291; "Can We Afford Nationalism?," 303-7; 366 Bryan, W. J., 218, 288 Buffon, 385 Burke, Edmund, 146-47, 316

Campbell, George, 62, 345, 356, 357, 361, 362, 366 Carleton, W. G., 116; "What of Free Enterprise?," 133-43; 174 Carlyle, Thomas, 88, 272n Cause and effect, 116 Caxton, William, 343 Channing, W. E., 106 Charts, 326 Chatham, 198, 387 Churchill, Winston, 120-21, 171, 201, 203, 354, 384, 389 Cicero, 89, 106, 155 Clapp, J. M., 386-87 Clarity, 30, 316-20 Climax, 163 Collins, Frank, 157, 163, 292; "Broom Corn," 330-42 Common ground, 366 Communication, 192 Conciseness, 390 Conclusion, 170-73 Concreteness, 283, 321 Conference, 411-20 Content, 19, Chapter V Conversation, public speaking as, 191 Conwell, R. H., 288 Curtis, G. W., 55; "Liberty under Law," 80-87; 64-65, 170, 232-33, 261, 265; "Educated Leadership," 274-76; 289, 325, 353, 355, 363, 366, 372

Declamation, 266
Deduction, 165
Definition, 107, 115
Delivery, 24, Chapter VIII, 258
Demosthenes, 13, 183, 207
Denny, G. V., 298, 303
Dewey, John, 168
Dictionaries, 96, 235
Disraeli, Benjamin, 189
Division, 116

Donne, John, 361 Dramatization, 289

Eaton, W. P., 265 Echo, 263 "Educated Leadership," 274-76 "Education in a Democracy," 276-79 Elocution, 28, Chapter XI Emerson, R. W., 29, 89, 91, 131, 195, 260, 280, 284, 343 Emotion, 360-64 Entertainment, speeches for, 48, 78; analysis of materials for, 129 Erasmus, 128-29, 159, 291 Essay, 14 Ethos, 186, 372-75 Exploitation of self, 15 Exposition, 30, 114, 149, Chapter XIII Extemporaneous speaking, 205

Flynn, C. E., "Publicity Is Such Interesting Work," 175-82
Formality in pronunciation, 242
Forums, 420-25
Fosdick, H. E., 164
Franklin, Benjamin, 218, 344
Fulkerson, Roe, 367

Garland, Hamlin, 266 Gesture, 198-202 Gradation, 237-40 Grady, H. W., 172-73, 316 Grafton, Samuel, 356

Harper's Magazine, 90n Henry, Patrick, "Liberty or Death," 34-37; 222, 353, 363, 397 Hitler, Adolf, 196, 357, 369, 389 Humor, 291

Ideals, 353
Illustration, 166, 167, 287-88, 321
Imagination, 284, 322
Induction, 165
Ingersoll, R. G., 89, 91, 160, 161, 266;
"At the Tomb of Napoleon," 285-86; 293, 359, 386, 395
Instincts, 359
Integration of materials, 20, 113
Interest, 29, Chapter XII

Introductions, 155-62 Invention, 28

James, William, 265; "The Mission of Higher Education," 271-72; 360 Jefferson, Thomas, 409 Jesperson, Otto, 254

Kiwanis Magazine, 367 Krapp, G. P., 234

Library, use of, 29-30 Lincoln, Abraham, 16, 109, 111-12, 171-72, 232, 265, 289-90, 313-14, 384-85, 386 Lippmann, Walter, 373 Longinus, 389, 393, 397

Macaulay, T. B., 409 Masefield, John, 254 "Meaning of Victory, The," 270 Memorizing, 202, 203-7 Mencken, H. L., 235 Mill, J. S., 308 Miller, Perry, 89n Millikan, R. A., 323 Milton, John, 309–10, 383 "Mission of Higher Education, The," 271-72 "Modern Riddle, The," 272-74 Modesty and candor, 373 Monroe, A. H., 168 Montaigne, 409 Morris, William, 351 Motivated Sequence, 168 Motives, 346-59, 366-69

Narrative, 288
Naturalness, 187-88
Negation and Affirmation, 167
Nevins, Allan, 111-13
Notes, taking, 99; using, 201
Nye, Richard, 116, 160, 290. 370:
"Progress," 399-404

Occasions, 17, Chapter III Old and New, 291 Oral vs. written style, 386 Outlines, see Arrangement

Paine, Thomas, 353 Parliamentary procedure, 119-20, Appendix I Partition, 169 Past, lessons of, 6 Pater, Walter, 145, 310 Persuasion, 31, 120, 310, 313-16, Chapter XIV Phillips, A. E., 348 Phillips, Wendell, 163-64, 231-32; "Education in a Democracy," 276-79; 284, 288, 295, 350, 391–92 Pitch, 213 Plans, see Arrangement Plato, 38, 68, 144, 145, 363 Posture, 197 Present-day speaking, 1-5 Problem-solving, 168 Pronunciation, 27–28, Chapter X Purpose, 17, 47-50

Quintilian, 91, 145, 196–97, 199, 204, 210, 260

Recitation, 15
Relaxation, 213
Repetition, 323, 369-70
Reports, 14
Resonance, 217-20
Robinson, J. H., 365
Roosevelt, F. D., 160-61, 213, 234, 239-40, 322, 348, 349, 352, 354-55, 373
Ruskin, John, 234

Schopenhauer, 93, 383, 394 Security, 348 Sentence structure, 394 Shakespeare, 16, 210, 391 Shaw, G. B., 107, 109–10, 188–89, 191 Sinatra, Frank, 373 Smith, T. V., 1, 289, 353, 367, "Permanent Registration of Voters," 377-82
Social approval, 350
Space-order, 116
Spelling, 235-37
Stage fright, 188
Standards, Chapter II
Stassen, Harold, 392-93
Style, 32, Chapter XV
Subjects, 18, Chapter IV
Success in speaking, 12-13

Thompson, Dorothy, 351-52 Thoreau, H. D., 394 Time-order, 115 Truman, H. S., 262, 264, "The Meaning of Victory," 270

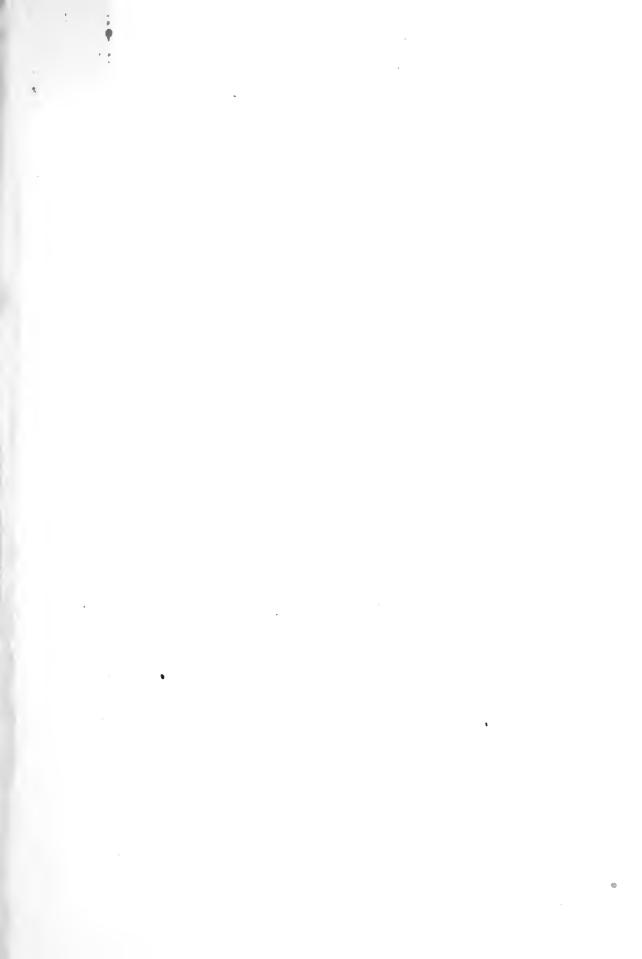
Vandenberg, A. H., 396-97 Van Dyke, Henry, 265 Variety, 163, 220-23, 283 Vital Speeches of the Day, 19, 133n Vitality, 195 Vividness, 392 Vocal expression, see Elocution Voice, 26, Chapter IX Voltaire, 385

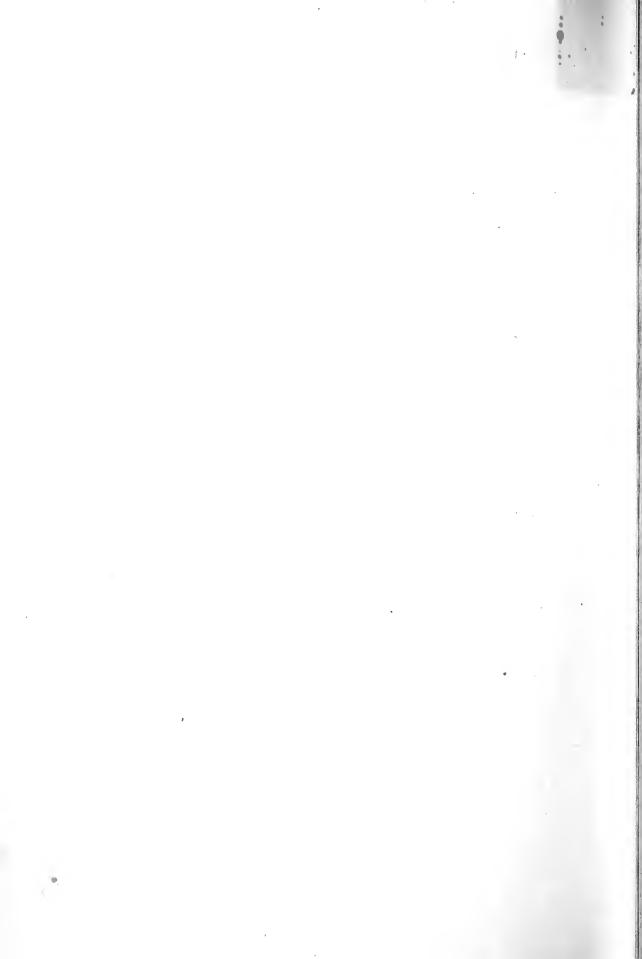
Walker, Thomas, 255
Wallace, H. A., 294-95
Washington, B. T., "The Race Problem," 56-61; 156, 167, 284, 366
Webster, Daniel, 16, 130-31, 159-60, 218, 314-15, 386, 389-90
Webster's Dictionary, 235ff., 262
Whately, Richard, 106, 184, 185, 343, 344, 363
Whitefield, George, 344
Wilson, Woodrow, 159
Winans, J. A., 191-92
Words, meaning of, 107-10; choice of, 388

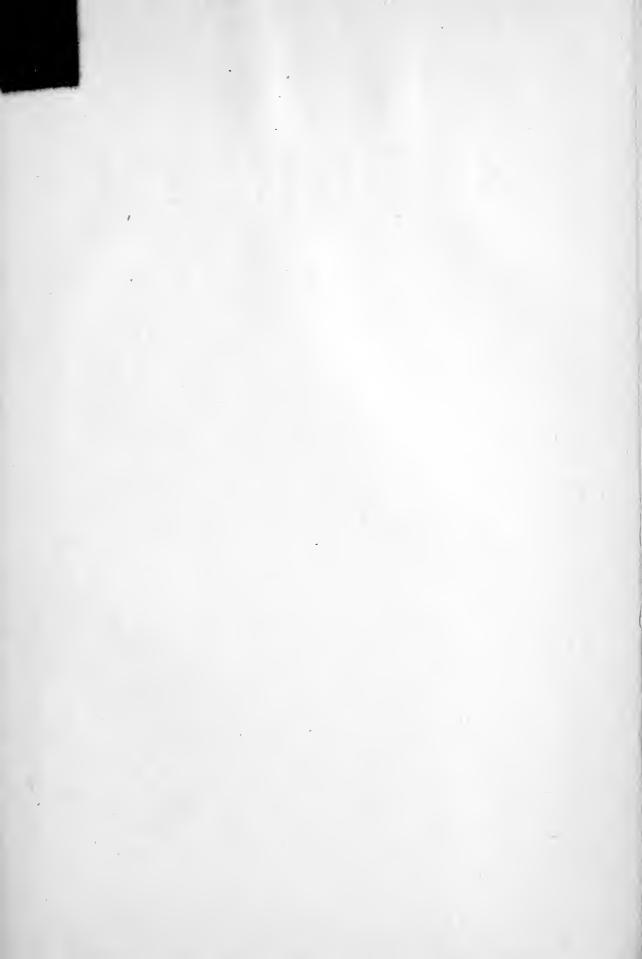












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